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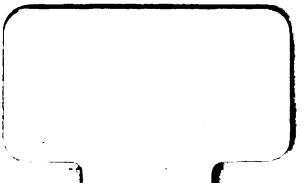

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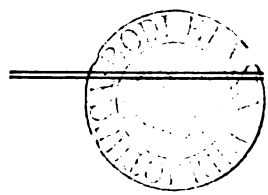
THE

BIOGRAPH

And Review.

VOLUME IV.

FOR THE SECOND SIX MONTHS OF 1880.



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THE

BIOGRAPH,

AND REVIEW.

JULY, 1880.

MRS. JESSIE MORTON.

THE poems of Mrs. Morton rise far above the poetical level of that numerous class of Scotchmen and Scotchwomen who are blest, or otherwise, with an irrepressible rhyming faculty. Several of her pieces, it may be fairly predicted, will take a permanent place in the literature of North Britain. Mrs. Morton was born at Dalkeith, near Edinburgh, about 1824, and many years ago she settled in "Ye kingdom of Fife." She was the daughter of Mr. John McIntosh, bookseller there. The greater part of her widowhood she has passed in the "grey city" of Dunfermline, where, under the roof of its ancient abbey church, repose the ashes of King Robert the Bruce.

Mrs Morton at an early age showed poetical taste of no common order, and her verses were readily accepted by the Scotch Press. In 1866 her collected poems were published in a handsome illustrated volume by Mr. Nimmo, of Edinburgh, and a second and cheaper edition was afterwards printed by a Fifeshire firm. Since then almost the only production of her pen has been the "Broken Bowl," a narrative piece in which a homely scene in Scotch life is amusingly and graphically depicted, and which has been read with success at social meetings on both sides of the Tweed. If she has never won a lofty success, she has at least avoided the trivial and the commonplace, and her Pegasus, though he has never soared, has sagely tried the middle course. It is no little to have achieved so much as

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Mrs. Morton has done. Sympathy with animate and inanimate nature, kindly humanity, a musical ear, and a sway over the feelings, but not the passions of mankind, she can readily command, and in familiar scenes she never fails to perceive the beauty that awaits the sympathetic touch. That her English verses are among her best worthy efforts may be admitted, though here and there we meet with felicitious passages, as in the lines headed "The Early Flowers":

And lost are fortune's golden showers,
  And many a bright and noble fame;
Ah! many a spot bears bitter weeds,
  That might have waved with golden grain.

With young emotion's beating breast
  Young fancy tries her infant powers—
Wound not the fledgling's feeble wing,
  Crush not the Spirit's early flowers.

Though sullied yet these flowers may be,
  Or choked on life's dry dusty road,
In sorrow's hour they wield a power
  That leads the pilgrim's feet to God.

But when Mrs. Morton deals with every day topics she brings to her work qualities at once estimable and rare. Very few will remember without pleasure her pathetic lines, "Yer nearer God, my Bairnie":

Yer nearer God, my bairnie!
  Than when ye were wi' me;
An' though we noo hae pairtit,
  It's only for a wee.

An' ilka nicht that I lie doon,
  Before I steek my e'e,
My heart gies thanks that I hae come
  A day's march nearer thee.

Owre guid wert thou, my bairnie!
  Owre guid to bide wi' me;
I only got ye, bairnie,
  To *haud* ye for a wee.

An' while I held ye to my heart,
  Sae dear wert thou to me,
I thocht if ye were askit back—
  My bairnie! I wad dee.

* * * *

'Twas awfu' sair, my bairnie,
  'Twas awfu' sair to pairt;
An' O it's awfu' sair to live
  An' hae a broken heart.

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But safe are ye, my bairnie!
The gentle heart o' thine
Will never, never ken the woe
That wrings this heart o' mine.

* * * *

Although I ken yer faulded safe,
An' Wisdom says to me,
That "I sud gladly thole what's gien
Sic happiness to thee"—

It's ill to see through blindin' tears
A truth sae sair to learn;
Fain, fain wad I hae keepit thee,
My bonnie, bonnie bairn!

As a woman, Mrs. Morton lives up to the honest standard of her writings. She is a kindly, cultivated, pure-minded Scotch gentlewoman.

DONALD FRASER, D.D.

THE pastor of the Marylebone Presbyterian Church is one of the popular Nonconformist divines in London. He has the rare honour of drawing large audiences almost solely through the fascination of his preaching. To a presence of wonderful impressiveness, a person spare but well-formed, with a wealth of snowy hair—the more singular that Dr. Fraser is yet in the prime of life—surmounting a countenance pale and thoughtful, but a striking nobility, he adds a manner of great animation and energy in the pulpit, and a voice that woos your attention by its volubility and the somewhat peremptory earnestness of its tones. He possesses in a high degree the art of presenting familiar Scriptural truth in a novel and attractive form, conducted in language commendable alike for its simplicity and purity. It has been said that in public speaking delivery is the first thing, and the second, and the third. Dr. Fraser is a *living* illustration of the fact that unless a preacher appears by his outward look and gesture to be himself animated by the truths he is uttering, he will fail to animate

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his hearers. It is the live coal that kindles others, not the dead.

The Rev. Donald Fraser was born at Inverness in 1826, being the second son of Provost Fraser of that town, and descended on his mother's side from the Frasers of Kirkhill He was for the most part privately educated, till he entered the University of King's College, Aberdeen, through which he passed with some distinction, and took the degree of Master of Arts at an unusually early age. Ordained in 1851, he was settled as a pastor over an important Presbyterian congregation at Montreal. Thus he stepped at once into a prominent and arduous position, in which no little tact and ability were required if the young and ardent minister was to acquit himself with credit to himself and to his pulpit. He was successful beyond expectation. From the outset he was in great request as a preacher and platform speaker, and took an active part in ecclesiastical business. In 1853 he married the fourth daughter of the late Major-General A. Gordon, R.E, by whom he has a family of four sons and one daughter.

Receiving a call from the Free High Church of Inverness, he returned to his native town in 1859. The post he occupied there for nearly eleven years was one of peculiar influence. He became widely known not only in Scotland, but in England also, through the reports of the numerous tourists who spent the Sundays of their summer or autumn holidays at the Highland capital. Without mingling largely in the public affairs of the Free Church of Scotland, he showed but scant sympathy with its more recent leaders, and candidly expressed his opinion on various questions that came up for consideration. He did not conceal a desire to reduce and in course of time obliterate the breach between the Free and Established Churches, and was the first to propose comprehensive instead of partial Presbyterian union.

Dr. Fraser was asked to succeed the Rev. Dr. Guthrie in Edinburgh, but declined. After much hesitation, he consented, in 1870, to take charge of the Marylebone Presbyterian Church, Upper George-street, London. Soon afrer this he received from the University of Aberdeen the degree of Doctor of Divinity. His subsequent career is pretty well known. To him belongs the distinction of having gathered and held together, without any assistant or curate, the largest Presbyterian congregation in England, and one of the most influential in the metropolis. Several years ago the old church, having become inadequate to the increasing demands that were made upon it, was

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pulled down, and a spacious and handsome building was erected on the site. Dr. Fraser's ceaseless activity finds ample scope in the populous district of Marylebone, and he has organised and developed a most active mission among the poor. In church business too he continues to take a leading part. Ever since the starting of the Sustentation Fund for raising the minimum of stipend paid to the ministers of poor congregations he has filled the position of chairman of the Fund Committee. He was moderator of the Synod in 1874, and again in the present year; and is constantly preaching or speaking on important public occasions by no means confined to the Presbyterian pale.

As a liberal evangelical teacher, Dr. Fraser is in favour of a decided abridgment of the Westminster Confession of Faith, the famous document framed in the seventeenth century, by which the teaching from Presbyterian pulpits in this country is liable to be tested. He may be described as a firm, but not narrow, Presbyterian, who has done much to remove that impression of dreariness which in the English mind has often been attached to Presbyterian congregations. "The interpretation which the Presbyterian Church attaches to the Word of God," he says, "is just that Trinitarian and Evangelical theology which was common to all the Reformed Churches of the sixteenth century, and was expressed with remarkable unanimity in their Confessions, including among them the doctrinal articles of the Church of England." He has been at some pains to show that the early English Presbyterians felt conscientious scruples, not about a Book of Common Prayer, but about certain expressions in the Anglican Book, and that the Presbyterian church at large has never condemned liturgical service. In accordance with these views, he has the Lord's Prayer said by the congregation, and recites the Apostles' Creed in the Baptismal Service. The speech he made at the meeting held at the Philharmonic Hall, Liverpool, in June, 1876, in celebration of the union of the United Presbyterian Church with the Presbyterian Church in England, was one of the most pointed and effective of the many able addresses delivered at the great conference in that year. From that speech one quotation may be given as affording a good specimen of his style:—

"Let us," he said, "put an end at once, if we can, to the strange conception of our congregrations as so many coteries of Scotch or Irish emigrants obstinately clinging to their own traditions and ways, like some people who have come across the Scottish border, who send regularly for their oatmeal to

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some remote region in the North, that they may get it of the pure grit. Having now a united Presbyterianism, we should be very unwise and untrue to the title that we have lifted up, if we did not consider the real wants, and consult the predilections of the gospel-loving English people amongst whom we dwell. We have been reminded several times that we have had a history in this country which in its ancient passages may give us some stimulus, but in the more modern gives us warning and admonition. We are living amongst a people who are not exceedingly well versed in their own ecclesiastical annals, who are not much moved by their history, but who are very much influenced by their usages and traditions. The unfortunate thing for us is that the usages and traditions of the country are against us, and there is no prospect for us unless we can prove to modern Englishmen that ours is the more excellent way. We are judged according to our works. It is of no use to talk history unless we can make history; and it is no use to harangue upon Presbyterian principles which had such adherence in England centuries ago, unless we can make it out that this Presbyterianism, as founded in the Word of the Lord, and consonant with the highest experience and reason, is the best thing for the England of to-day."

Dr. Fraser has found time to write and publish "Synoptical Lectures on the Books of Holy Scripture," in three volumes, (Nisbet & Co.) a work widely circulated in England and America, and recently translated into Italian, as regards the New Testament, and published at Rome. He is now writing on the Books of Samuel for the "Pulpit Commentary," besides contributing occasionally to high-class reviews and magazines.

GEORGE GOODWIN KILBURNE.

MUCH of the labour, and not a few of the works of many of our best artists, are only partially known to the public at large. And this must ever be so; whilst the influence which even one successful picture which appeals to the feelings and sympathy of the many, and to those who can appreciate true merit, can only be arrived at by

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.magination. Nevertheless, whether heralded by the trumpet of Fame or not, the efforts of a true artist are foremost amongst the civilizing and refining and softening influences of our time, and never before in the world's history has art, as such, been so extensively studied and so largely encouraged, as at the present day. The schoolmaster has for many years been really abroad, and one of the results is that a taste for and a knowledge of art has been spread through the length and breadth of the land. The humblest cottage can now boast of excellent copies of works formerly only seen by the wealthy and the great. Men who, in times gone by, must have depended on the patronage of some nobleman or other great man almost for daily bread, now fearlessly elaborate their works and submit them to the public eye, and to the hazard of pecuniary reward; and seldom it may be said is this done where there is any pretence to novelty of design or real artistic merit without success following the venture.

As the life of a studious artist, however noted he may be in the circle of his profession, or even in a much wider area, is not likely of itself to afford many instances of stirring adventure or "feats of broil and battle," we will take the liberty of transferring to our pages, before proceeding with the immediate subject of our memoir, a few of the incidents of olden times connected with the more noteworthy members of the Kilburne family; as authenticated, or even probable information of this kind is always interesting.

Mr. George Goodwin Kilburne is one of the representatives of an ancient family, which takes its name from *Kilburn* or *Kilbourn*, a village near Thirsk, in Yorkshire, where they had been seated for many generations. The name signifies Cold-stream, and this was most likely suggested by a rivulet of that character which runs through the village. *Hasted*, in his "History of Kent," says the family left Yorkshire in the early part of the fifteenth century, and soon after that period we find many notices of them in Cambridgeshire, as located at Trumpington, Waterbeach, and Girten, and in connection with Cambridge itself. The town of Kilburn is mentioned in the *Domesday Survey*, about the year 1070. Mr. Gill, the author of a valuable work relating to the valley of York, says, "The earliest account respecting Kilburn, subsequent to the Domesday Record, is, that it was a royal hunting park in the time of William Rufus and King Henry 1st"; and a portion of the parish, a beautiful and extensive plain, still bears the name of "Kilburn Park." The dwelling-house of

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the Lord Forester afterwards became the residence of the Baynes', barons of Kilburn, who lie interred in the chancel end of the Church. Two hundred years later it was occupied by the Lord of the Manor, and not improbably by the one referred to in the following paragraph, which was clipped from a Philadelphian paper some years ago, in which it was attributed to Campbell the poet—

"The proudest Briton of the Thirteenth Century was William de Kilbourne, Lord of the Manor of Kilbourne, in Yorkshire. Though not possessed of large estates, his disposition for show caused him to outstep all the men of the North of England in the parade of his equipage and the sumptuousness of his entertainments. It is related that King John and his retinue, returning from the Northern wars, were received and entertained by him with such gorgeous and profuse hospitality as to excite the envy of that vain and voluptuous monarch, who significantly remarked to his secretary, 'The king will tolerate no rival with royaltie.' The king died not long thereafter, or his implied threat might have been summarily executed upon his unsuspecting host. But it needed not the vengeance of the Crown to bring to an end the pride of the Lord of Kilbourne. His extravagance in due time scattered nearly his entire income, and portions of his hereditary estates were privately leased to enable him to continue in style. At length, in the dawn of old age, when told that death was even at the door, his ruling passion did not forsake him. Summoning his family and attendants, he deliberately gave directions as to his funeral, and mode and place of burial. His body was to lie in state for five days ; all the nobility and landed gentry within fifty miles were to be invited, the Archbishop of York was to say mass—and for these and other funeral expenses he appropriated £3,000, which he had specially reserved for that purpose. He died A.D. 1233, aged about 60 years."

Amongst many appointments and references to be found in various places, we pick out the following :—"A.D. 1336 John de Kylburn is appointed Chief Commissary of the Works in the Camp occupied by the King of England (Ed. III.) in Scotland. A.D. 1352." "William Richmond and Thomas de Kilburne, of York, having petitioned us that we would grant them a license that they may, through themselves or their agents, buy and provide in Lincolnshire, a thousand quarters of brass, and carry it by ships into the ports of Grymesby and Barton, and to draw and carry it thence into parts of Scotland lying opposite.

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"We, assenting to their applications, have drawn out a license to that import, and this we command, &c.

"THE KING BEING WITNESS at Westminster, the 18th January, 1382. (Rich. II).

"A.D. 1437, Will of John Kilburn. Janitor of St. Mary's Abbey, York, dated 11th Dec., 1436, proved at York, 26th May, 1437 :

"I, John Kilburn, Janitor of the Monastery of the Blessed Virgin Mary, York, bequeath my body to be interred beneath the Monastery above named—

"Item.—I bequeath three pounds of wax (for lights) to be burned around my body on the day of my burial.

"Item.—I bequeath to the sacristy of the Monastery above mentioned, for my funeral charges, six shillings and eightpence ; for the building of the Church of St. Olive's, twenty-pence.

"Item.—I bequeath thirteen shillings and fourpence to be distributed to the convent of the Monastery aforesaid.

"The residue of my property I bequeath to my beloved wife."

Thus far the name and family appear to have been confined to Yorkshire. But they had already begun to scatter. In the early part of the 15th century *John Kilborne*, Gent., was one of the Fellows of Peter-House College, Cambridge. He is named by Carter, in his "History of Cambridge University," in the list of "principal benefactors" of Peter-House College ; and Cole's MSS. in the British Museum, make mention of a *Silver Cup*, presented by him to that College, bearing the inscription—"Wine gladdens the heart of man." Cole spells his name *Kilborn*.

This goblet was lost with most of the other plate belonging to the College during the civil wars.

A.D. 1449. Rev. William Kilburn. "For the Rector of the Parish of Sancti Medardi ; THE KING, to all them it may concern, sendeth greeting.

"To show by some suitable memorial that we have not forgotten how bravely many Lords, Nobles, Dukes, and faithful Heroes of our English Government perished at the siege of our village of Calais, before the conquest of the same—who were there with his Majesty, my ancestor, and with his Majesty Henry V. late King of England.

"Whose bodies lie buried in the Parish and Cemetery of Sancti Medardi, of Oye, in the district of Oye, and in various other surrounding places.

"Being willing, therefore, and having a regard for *the safety of our soul*, and for the soul of Henry V., late King of

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England, our Father, and of the aforesaid individuals, and in order that *William* Kilburn, Chaplain, now Rector of the Parish aforesaid, may be favourably influenced and under great obligations to *pray* especially for the soul of our said master, and of each and every one who fell at the siege as aforesaid—and also for the soul of the said Henry, our Father;

"We therefore, by special favour, grant to the aforesaid *William Kilburn*, a tenth part of the lands—as meadows, gardens, woodlands, pastures, cultivated fields; and also all other desirable things, such as hay, wood, lambs, mules, fish, birds, and also of personal property of said parish—as far as it *extends* or *ought* to extend— of everything pertaining to it in any manner, from ancient times, or that *ought to pertain to it;* that he may be able to *have*, *hold*, and *enjoy* these things fully and entirely to the end of his life, without disturbance, trouble or molestation, either by command of my treasurer at Calais, or any other officer of mine whatever, residing for the time in my said village of Calais, or by command of the Mayor of the same.

"GIVEN IN PRESENCE OF THE KING, at Westminster, the 2nd day of August, by his private seal, and by the authority of Parliament.

A.D. 1449
Au. 27, H. 6
France, 27.
H. 6 M. 4"

L.S.

Families of the name of Kilburn also resided at Louth, in Lancashire, and in the parishes of St. Mary and St. Benedict, Huntington, in the 16th and 17th centuries, as numerous entries of the name are found in the parish registers at those places.

OLIVER CROMWELL AND WILLIAM KILBORNE.

From the Athenæum, for Oct. 13th, 1865.

Oliver Cromwell, it will be remembered, was one of the members for his native town of Huntingdon in the third Parliament of Charles the First. In that Parliament he was one of those who helped forward the Petition of Right, and one of those who also, when the House was suddenly summoned to attend the King for its dissolution, locked the door, and held the speaker in the chair until they had passed a protest against the conduct of the Court. It was in that Parliament, also, that Cromwell made his speech against Dr. Alabaster's "flat popery," (*plat papisme*, as it was rendered by M. Vilemain), and against the promotion of Dr. Main-

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waring, whose sermons had been condemned by the House of Commons. The circumstance to which I have now to direct attention has relation to the period in Cromwell's life, between 1629 and 1631, which has hitherto been so nearly a blank.

The state of parties at that time was singular. The Government was aggressive, and the popular or country party was consequently Conservative. In the affairs of the Church, under the direction of Bishops Neale and Laud, and with the sanction of the King, the clergy were everywhere re-introducing the principles and practices of the anti-Reformation period. In the affairs of the State, taxes unsanctioned by Parliamentary grant were levied without scruple, and an arbitrary judicial power unknown to the constitution was openly exercised at the council table.

In these measures the authorities were supported by all persons who acted on the principle of upholding the powers that be, and such persons were officially termed "loyal." They were opposed by the advocates of progress—those who maintained the Protestant character of the Church, the illegality of taxes unsanctioned by Parliament, and the supremacy of the Courts of Westminster Hall.

In Huntingdon, as elsewhere, this battle—the battle of the age—was vigorously contested. Mr. Barnard was the leader on the one side, and Oliver Cromwell on the other. Cromwell's return to Parliament in 1628 had been a triumph of the one party, the obtaining of the new charter was a victory of the other. This charter changed the state of things entirely. Under the old constitution the Government of the town was effectually in the hands of the people.

The reception given to the new charter and its close corporation by the disfranchised inhabitants of Huntingdon may be imagined. Of hard words there appear to have been plenty; and hard words against persons in authority were looked upon in those days as a very serious offence. The dignity of Mr. Lionel Walden, the new Mayor, was hurt by the free comments of Oliver Cromwell and his associates.

The Privy Council was a body to whom the corporate functionaries might safely make an appeal. They did so. A petition was prepared setting forth "the disgraceful and unseemly speeches used unto them." One of the first uses they made of the new Corporate Seal was to attach it to a document which evidenced how much the newly-constituted authorities were held in contempt. The persons complained against were "Oliver Cromwell, Esq. and William Kilborne, Gentleman." The latter was probably a lawyer in Huntingdon.

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John "Kilburn" was one of the burgesses who signed Oliver Cromwell's return to Parliament in 1628, and "Isaac Kilborne" was a party, in 1680, to the return to Parliament of, perhaps, a son of the new Mayor, who was now making his complaint.

The Lords of the Council gave ready ear to the petition of the Mayor and Alderman, and according to the usual custom, a Council-Messenger was dispatched with a warrant, directing him to bring up to London the bodies of Oliver Cromwell, Esquire, and Willyam Kilborne, Gentleman."

The warrant was executed. The hand of the Bailiff was laid upon the shoulder of the man in whose name within a few years all warrants were to run; and on the 26th of November, 1630, the prisoners made their appearance before the Privy Council.

They were remanded and ordered to remain in the custody of the messenger "untill they shal be dismissed by their Lpps."

The hearing was fixed for the 1st of December, and it may be inferred that on Cromwell's side the case was well argued. The result was a reference to arbitration, when there appeared "much contrariety and difference in the allegacons on each side. Whereupon their lpps. thought fitt and ordered that the examinacon of the whole businesse should be referred to the Lord Privy Seale." (Henry Montagu.) Further complaints it seems were made against "Kilburne and Brookes, his man, for much oppression to the country, and many great abuses to particular persons. The Lord Privy Seale was ordered to take examinacon thereof and make reporte of both cases to the Board. The result of the arbitration does not appear. Some slight apology from Kilburne would appease the civic magnates, and probably no alteration of the charter was attempted. The place sunk rapidly into the spiritless condition of a rotten borough, in which it continued until the passing of the Reform Act. Within a few months Cromwell sold his property there and removed to St. Ives.

In the year 1635 Thomas Kilborne, son of John Kilborne, of Wood Ditter, Cambridgeshire, emigrated to North America, and settled at Wethersfield, Connecticut. From him are descended the many families of the Kilburnes now residing in America.

Sergeant John Kilburn. Several persons were found frozen to death during the severe snow-storm in the winter of 1796, among others one John Kilburn.

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He was found on the Great North Road, between Stilton and Wansford, Dec. 24, 1796. The following orbituary notice soon after appeared :—

"Died. At a public house at Water Newton, Huntingdon County, *John Kilburn*, a person well known to many gentlemen of the turf as a list-seller, and attendant upon the stables at most of the races in the kingdom. He had undergone various vicisitudes in life ; had been a horse dealer of some eminence, and in that line travelled into France and other foreign parts. Returning to England poor, he entered into several militias, and was at one time a sargeant in the Huntingdonshire ; but his predeliction for horses and the turf, occasioned him to quit that situation. At a town in Bedfordshire, some years ago, he was, according to the turf-phrase, quite broken down. It was in harvest-time, *the week before Richmond Races*, near which place he was born, and to reach there in time he hit upon the following expedient :—He applied to a blacksmith of his acquaintance to stamp upon a padlock the words 'Richmond Gaol,' which with a chain, was fixed to one of his legs, and he composedly went into a cornfield to sleep. As he expected, he was soon apprehended and taken before a magistrate, who after some deliberation, ordered two constables to guard him in a carriage to Richmond, no time being to be lost, Kilburn saying he had not been tried, and hoping they would not let him lay till another assize. The constables on their arrival at the gaol, accosted the keeper with, 'Sir, do you know this man ?' 'Yes, very well, it's Kilburn ; I have known him many years.' 'We suppose he has broken out of your gaol, as he bears your mark ; is he not a prisoner ?' 'A prisoner ! I never heard any harm of him in my life.' 'Nor,' says Kilburn, 'have these men, Sir ; they have been so good as to bring me home out of Bedfordshire, and I will not give give them any further trouble ; I have got the key of the padlock, and will not trouble them to unlock it. I thank them for their good usage.'" The distance he travelled was 170 miles.—*Gentleman's Mag.* Vol. 36.

To come now more directly to Mr. Kilburne's ancestors, we find recorded in the "Visitation of London, A.D, 1634," John Kilburne, of Kilburne, in Yorkshire, 1426 ; John K., of Bramcote, in Nottinghamshire, 1456 ; John K., of Saffron Walden, in Essex, 1516. This John's second son was Isaac K., of London, whose second son was Richard Kilburne, of Staple's Inn, London, and of Hawkhurst, in Kent, who "was a lawyer and historian of eminence, and was five times principal of Staple's Inn." In 1659 he published a handsome

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octavo of 434 pages, entitled, "A Topographie, or Survey of the County of Kent, with some chronological, historical, and other matters touching the same; and the several Parishes and Places therein." This book is occasionally to be met with at the present day, and is looked upon as good authority on the subjects treated on therein. He also published "Choice Presidents upon all Acts of Parliament, relating to the office and Duty of a Justice of the Peace. This contains many curious and extraordinary laws and customs in force at that day, some of which would hardly appear to be likely to conduce to the happiness or welfare of the people. Richard Kilburne became possessed of "Fowlers," the family estate at Hawkhurst, in 1631, when he was 26 years of age. Here he wholly or partially resided till 1678, when he died, and was buried in the North Chancel of the Church, where a flat stone, on which he is styled "an ornament and an honour to his country," marks his grave. "Fowlers" was doubtless in the possession of his father and probably his grandfather, as he speaks of "God's Providence having also there lent him an inheritance"; and besides, the coat of arms belonging to the family, apparently long previous to his day, was granted to the Kilburnes of "London and Hawkhurst." He had six sons and three daughters: William his first, and Isaac his second son married, but left no sons who arrived at manhood. The name consequently was lost to the parish for many years, and was not known there again till the father of Mr. G. G. Kilburne re-introduced it in 1833.

Mr. G. G. Kilburne is descended from the Girten branch, and was born at Hackford near Reepham, a small market town in Norfolk, 24th July, 1839. His Grandfather, Mr. Isaac Kilburne, was born near Downham in West Norfolk, which place he left some 80 or 90 years ago, and settled at Easton, a small village near Norwich. His father, Mr. Goodwin Kilburne, is still living at Hawkhurst, where he has resided a great many years. He was for many years proprietor of a large Boarding School there; from this he retired in 1868. It may be mentioned that he is a person of considerable artistic ability, and is well known as such in the locality where he resides. Mr. G. G. Kilburne has a sister who is an accomplished painter on china, and is a frequent exhibitor at the London galleries. Mr. Kilburne showed early talent in Art, and some of his school-boy pen-and-ink drawings and sketches from still life indicate talent in this line far beyond that of the average school-boy. At the age when boys are generally placed out

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with a view to their future calling he was apprenticed to Messrs Dalziel, Brothers, wood engravers, then at Camden-Town. His steady attention to business and his progress in the art gained the approbation of his principals. At that time the Dalziels had a private studio attached to their rooms with a great many casts and models, where their apprentices and assistants could spend as much of their leisure time as they pleased, and where such of them as were industriously disposed made great advances in their knowledge of technical art, a branch which too many engravers altogether overlook. Mr. Kilburne, having a real love for drawing and painting took advantage of this studio and by the time his articles had expired had produced some very creditable drawings. About this time he joined a life school, and began gradually to feel his way towards gaining a position as a professional artist. About fourteen years ago he was elected a member of the Institute of Painters in Water Colours, and has exhibited pictures there every year since. He is perhaps better known as a water colour painter though he has done quite as much of late years in oil as in water colours.

Soon after the death of the Emperor of the French he had a commission from the Empress for several small pictures of the apartments principally used by the late Emperor. This necessitated his going to Chislehurst about a dozen times; on these occasions he generally saw the Empress and had frequent conversations with her. The late Prince Imperial also took considerable interest in what he was doing. He frequently came into the rooms where Mr. Kilburne was working, and stayed for some time in conversation.

In 1876 Mr. Kilburne paid a visit of three months to Italy, spending a considerable portion of the time painting in Rome. He also went to Italy again the following year, but on this occasion spent most of his time at Venice. Mr. Kilburne's father and mother are still living at Hawkhurst in Kent. His father is a scholar and amateur artist of considerable ability and is well-known and greatly respected in that part of the country.

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MARK AKENSIDE.

AMONGST the poets who were famous during the eighteenth century, and who have for many years sunk almost into oblivion, is Mark Akenside. This distinguished man, who deserves a high place in English literature, was born in the "Butcher's Bank," now called Akenside Hill, in Newcastle-on-Tyne. His father was by trade a butcher, and belonged to the Presbyterian body. At the age of eighteen Akenside entered the University of Edinburgh, with the intention of becoming a minister. He, however, soon abandoned this idea, and adopted the medical profession. From Edinburgh he proceeded to Leyden, where he took his degree of M.D.

Whilst in Holland, he not only devoted himself to studying medicine, but composed the greater part of his "Pleasures of the Imagination." On returning to England he offered it to Dodesley, the publisher, for sale. He consulted Pope, who advised him to make no "niggardly offer," as it was a poem of great merit. The young poet, therefore, received £120 for his work, which met with great success, and was translated at once into French and Italian.

Akenside now tried to establish himself in a practice at Northampton, but after struggling for some time he gave it up. He then went to London, where he lived in ease and comfort on £300 a year, settled on him by his friend and admirer Edward Dyson. He there composed many of his odes, and, commenced an extended edition of his "Pleasures of the Imagination," a task unfortunately cut short by his death. In London he mixed freely in the literary world, and was respected equally for his learning as for his poetical ability. Besides his poems, he contributed two papers to the "Philosophical Transactions," and composed a dissertation on dysentery, which Dr. Johnson says "was considered a very conspicuous specimen of Latinity, and entitles him to the same height amongst the scholars as he possessed amongst the wits."

Akenside died of putrid fever in 1770, at the age of forty-

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nine. On the 2nd of November, 1821, the centenary anniversary of his birth, we read in Syke's "Local Records" that a celebration was held in Newcastle in honour of his memory. A number of literary men went to the house where he was born, and recited poetical effusions in blank verse, after the manner of the poet. They then adjourned to a tavern, partook of a banquet, and drank to the "Immortal memory of Dr. Akenside."

The work on which the reputation of Akenside mainly rests is his didactic poem, "The Pleasures of the Imagination." It touches on many of the philosophical questions agitated at the time it was written, including some of the opinions expounded by Lord Shaftesbury in his "Characteristics." By the imagination is meant in the present work a power not so high as thought nor so low as sensation; and the mind is supposed to be divided into three parts, the "Moral Perception," Sensation, and the Imagination. The pleasures of the imagination here really signify what in modern philosophy are classed under the the heading of the "Æsthetic Emotions;" that is, the pleasurable feelings aroused by the contemplation of the beauties of nature and art. In the essays on the same subject in the *Spectator*, Addison says the pleasures of the imagination are caused by the sense of sight; and although Akenside has to a great extent based his poem on these essays, yet he departs from his model in asserting that the imagination delights in the hearing of "sweet sounds," as well as in the seeing of beautiful objects. Traces of the Platonic school may be easily detected in the lines where the poet declares that it is in the ideas of the "Divine Mind" or the "Almighty One" that the pleasures of the imagination originate, and that they existed before the Creation:—

> "Then lived the Almighty One; then deep-retired
> In his unfathomed essence he viewed the forms,
> The forms eternal of created things"—

and "unfolded them into being." Each mind was differently formed, and to each was decreed its province. Some feel more vividly the charms of external things, and the end of all was for the good of man.

The pleasures of the imagination arise from three sources —the Sublime, the Wonderful, the Beautiful. In every human mind admiration is caused by what is great in nature and art. As pleasurable feelings arise from the contemplation of the sublime in external objects, so in the understanding there is the desire to grasp the Infinite and

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to speculate on things beyond human comprehension. Here Akenside endeavours to show that the final cause of the love of the Sublime is the moral good of man. It demonstrates that the human mind was intended not to delight in earthly power or pleasures alone, but to turn from them—

> "Disdainful to an equal good,
> Through all the ascent of things enlarge her view,
> Till every bound at length shall disappear,
> And infinite perfection close the scene."

The second source of pleasure to the imagination is the Wonderful—a species of pleasure occasioned by the frightful as well as by the agreeable. The imagination is pleased by the recital of the most horrible tale so that it be wonderful. It is for the gratification of this feeling that dangers by land and sea are undertaken, and the end of it is the acquisition of knowledge. The rest of the first book is devoted to the consideration of the pleasure arising from the Beautiful. Here the Socratic theory of beauty so eloquently set forth in Shaftesbury's "Characteristics" is adopted—viz., that the Beautiful and the Good are identical :—

> "For truth and good are one,
> And beauty dwells in them and they in her
> With like participation."

The various degrees of beauty are enumerated—that is, the beauty caused by colour; that occasioned by symmetry of proportion; and that arising from the combination of the two. Yet more beautiful still than any of these is the moral beauty of friendship, pity, justice. The beauty of inanimate things satiates, but—

> "Not so the moral species nor the powers
> Of genius and design; the ambitious mind
> There sees herself."

The poet further insists that the greatest joy is gained by the study of moral philosophy.

The second book opens by deploring how the northern hordes came down upon the shores of Italy and swept away ancient science and art. Long did ignorance overshadow the land where learning had flourished, until "each fair science pined away." Poetry, however, was kept alive by the strolling poets of Provence, who wandered from court to court. These were the forerunners of the great Italian poets, Dante, Tasso, Ariosto. Yet even the effect of their glorious songs was weakened by the wars that

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took place between the small Italian states. During this period of bloody strife civil commerce was abandoned, and "penetrating science driven to the cells." Art, poetry, and music were used only in the service of the courts and the priesthood,

> "And Torquato's tongue
> Was tuned for slavish pæans at the throne
> Of tinsel pomp."

At length freedom dawned in this country, and the arts, to please the imagination, were joined to philosophy, which no longer strode along gloomy and alone. The poem then goes on to show that the pleasures of sight and hearing are enhanced by the addition of the other senses.

> "So while we taste the fragrance of the rose
> Glows not her blush the fairer."

But the joys of the senses and the imagination depend greatly on the circumstances in which the person is placed, and they are all the more keenly felt when they are in contrast to what preceded them. The beginning of spring is the most delightful season of the year, because it is in contrast to the gloomy winter.

The verses that follow state how accidental circumstances increase the pleasures of the imagination. That the love of the beauties of nature is strengthened by a scientific knowledge of them, and the interest intensified by tracing the order and design of nature's hand in each "fair object." But most of all is pleasure enhanced by passion. Here is repeated the doctrine of Lucretius, which asserts that passion in itself gives pleasure. The remainder of the book is taken up by an allegory in which the genius of humankind appears to a youth overcome by private sorrow, and points out to him that all is for the best. He furthermore shows him that pleasure should always accompany virtue, and that all the natural passions are pleasurable.

The third book commences by showing that the most interesting of all studies is that of man—the watching of his various passions good and bad, and the reasons that prompt him to act. For instincts are differently formed, and the imagination is affected in various ways. Happy are those in whom it is so clear that it reflects external objects in their true light. Through the imagination opinion is formed, and it is only when such is the case that opinion can be true. Thus, from a misguided imagination springs an ill-regulated mind, and into it creep all the evil

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passions in inviting forms. But not only do sombre and gloomy passions arise, for folly frequently mounts the throne and "plays a thousand antics and wheels her giddy empire." After this is shown the various garbs folly assumes in man. First and foremost are those that desire to be taken for something greater than they are. Next advance those desirous of applause for virtues they do not possess. Following them are those that invest certain objects with such splendour that they believe to possess them would be the greatest happiness in life. Then come the gay, the ones afflicted with false shame, and lastly the shameless ignorant. All these excite contempt and ridicule, and it was a philosophical doctrine much believed in at the time this poem was written, that by means of ridicule truth is disclosed and the understanding aided.

Very different are the impressions made on the mind by the various aspects of nature. The sublime raises sentiments of religious awe, whilst the gay landscape enlivens the feelings. From this the author proceeds to speak of the association of ideas, and how sometimes certain events bring up most unlikely things to the mind. Such circumstances are the landmarks of the memory, and furnish material for the artist and the poet. It is the vulgar alone that despise beauty, whilst the "well-tuned heart" rejoices in it. The Almighty one intended man to love the Beautiful, for having placed loving objects on earth, He must love them himself. It is the faculty of detecting these beauties in nature and in art—the being alive to every fine impulse, that constitutes taste. Yet the tastes of men vary greatly, for some admire the sublime and awful, whilst others prefer the calm and beautiful. By the cultivation of taste the mind is ennobled and enriched—

> "Thus the men
> Whom nature's works can charm, with God himself
> Hold converse; grow familiar day by day
> With His conceptions, act upon His plan,
> And form it to the relish of their souls."

The most striking characteristic of Akenside's poetry is his intense love of liberty. In every page it appears, and he is at his best when he sings in its praise. Alongside with this sentiment, he possesses a thorough hatred of priests and superstition. Johnson, in respect to his worship of freedom, said of him that he had an unnecessary and outrageous love for what he called liberty. It is not wonderful that a rabid Tory like Johnson should have so violent a dislike to this passion, but Akenside, in praise of

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his favourite topic, thrills the soul with his manly fire. He believes that when freedom is withdrawn ignorance will at once step into her place, and priestly superstition fill human thought. He advocates liberty in glowing terms in most of his odes.

Another prominent feature in Akenside's poems is his patriotism. This is, however, based on his love of liberty, and he hails Albion as "the nurse of freedom." In his beautiful ode on leaving Holland, this is particularly marked —viz., that his love for England arises, to a great extent from her being the home of freedom. Thus :—

> "I go where liberty is known,
> And tells a monarch on his throne
> He reigns not but by her preserving voice."

He loves his own country better than Arno's plains, or the banks of the Seine, for in these countries the priest commands the "studious head," and tyrants reign. He bids all that love freedom to remain on British soil ; but those poets who care not for public argument nor public care to go

> "Far from the hero's and the patriot's love,
> And lull mysterious monks to slumber in their cells."

One of the best of his odes is that addressed to the country gentlemen of England, in which he deplores their leaving their native land to spend their money and waste their lives in continental cities. He also vigorously denounces, in an ode supposed to be spoken by Shakespeare, the applause elicited by a French company of comedians that appeared in London, and the neglect of the legitimate drama.

In his later pieces Akenside frequently refers to his native river, the Tyne. He seems, as he advanced in years, to yearn after the place of his birth. In the unfinished edition of his "Pleasures of Imagination" appear these beautiful lines :—

> "O ye dales
> Of Tyne, and ye most ancient woodlands ! where
> Oft as the giant flood obliquely treads,
> And his banks open, and his lawns extend,
> Stops short the pleased traveller to view.
> Presiding o'er the scene some rustic tower,
> Founded by Norman or by Saxon hands.
> O ye Northumbrian shades, which overlook
> The rocky pavement and the mossy falls
> Of solitary Wansbeck's limpid stream !
> How I recall your well-known seats,
> Beloved of old, and that delightful time
> When all alone for many a summer's day
> I wandered through your calm recesses, led
> In silence by some powerful hand unseen."

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Akenside was often ridiculed for his love of the ancient Greeks and Romans. Smollett, in particular, held him up in his "Peregrine Pickle" to great laughter for this weakness, making him appear as a doctor who treats his friends to "a symposium after the manner of the ancients." In his reference to the heroes of antiquity, his prevailing passion, the love of liberty, constantly appears, and it is chiefly those that fought for their freedom and country that he delighted to quote.

Throughout the whole of his poetry is breathed a purity of feeling and loftiness of sentiment in the chastest of language. It is a pity that a poet so patriotic, so ardent in the pursuit of truth, and so passionate in his love for liberty, should be completely neglected, nay, almost forgotten.

WILLIAM KUHE.

ENGLAND has often been contrasted unfavourably with the Continent as regards its provincial towns. London, it is said, does indeed attract to itself all that is distinguished and brilliant in artistic attainment; it is cosmopolitan in receiving and rewarding genius, and a golden harvest awaits the artist, the actor, the musician, who arrives with a high reputation from his own land. But, it is alleged, when once we leave the capital behind us, we find that the cultivation of art languishes, and while every continental city has a first-rate theatre and usually an opera company, even important English centres of industry are content with the occasional visits of "stars." In almost every foreign town we find competent and often highly gifted professors; at home it has been almost an article of faith that a finished education, so far as accomplishments go, is only to be had in London. Of late years much has been done to remove the reproach of provincialism in matters of culture. The Government Schools of Art have established branches in many country towns; the Schools of Music send into the provinces trained instructors whose knowledge is sound and thorough. But something beyond an average of respectable merit in the teacher is needed to

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refine the taste and stimulate the efforts of the taught. Only those endowed with real energizing talent can supply this motive-power; and it would be regrettable to see ability of a high class completely absorbed by the metropolis. Centralization can never be the ruling principle of artistic development; the best machinery cannot take the place of individual activity and vitality. If we had to give an example of faithful and successful labours in the cause of musical education, such as the foregoing remarks indicate, we should certainly instance Mr. William Kuhe and his work at Brighton.

The subject of this memoir was born at Prague on the 10th December, 1823. His natural bent for music became evident at an early age, and his native town afforded ample means of developing such a taste; Prague is a great musical centre, and possesses one of the most famous opera-houses of Germany. William Kuhe was the pupil of Tomaschek, a Bohemian composer of some note, and he began his public career as a very young man by a series of concerts in various cities, meeting with marked favour as a pianist. At the age of 22 Mr. Kuhe visited England for the first time. Two years later he repeated the visit, in company with the great prima donna, Jenny Lind, whose accompaniments were played by him whenever she sang in public. At this time it was that Mr. Kuhe elected to fix himself in England, choosing Brighton as his location; the place had special advantages, being a city of pleasure and of progress, resorted to for education hardly less than for amusement. It need scarcely be said that appreciation and knowledge of music were then at a much lower stage than is the case now. The Musical Festivals and the Ancient Concerts had indeed made known to a select few the grand works of Handel, Haydn, and Mozart. Mendelssohn had produced his "Elijah" at Birmingham, and had aroused English coldness to the most fervent enthusiasm and delight in his glorious creation. But, as a rule, classical music was a buried treasure; neither was it possible all at once to quicken the perceptions, even of the cultivated, in this direction. Another school had arisen, of which Thalberg and Liszt were the most brilliant exponents. Their performances electrified the hearers by revealing a hitherto undreamt-of capability in their instrument, the piano; a voice-like fulness of tone, an orchestra-like elaboration of effect. Dazzling rather than abstruse, pleasing but not profound, the new style could hardly fail to command popular sympathy; in fact, the Viennese pianist may be said to have

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founded the modern school of drawing-room music; the reign of the "transcription" dates from Thalberg. Haydn's sonatas, Mozart's sonatinas, Field's nocturnes, might form a more solid and sober nourishment for the student, but fantasias were the fashion, and since the difficulties of the master's own compositions were for the most part such as to place them out of the range of ordinary players, the necessity arose for arrangements that were effective without being formidable. Both in composing and in teaching pieces of this character, Mr. Kuhe was eminently successful. He would be the first to disclaim any high pretensions for productions of their nature ephemeral, and yet the long muster-roll of piano-music signed with his name could only be the outcome a mind at once fertile, facile, and ingenious in working the material at hand. As played by himself, with the charm of his delicate and brilliant executive powers, these pieces were admirable in effect. They were echoed in many a drawing-room, and have all had a great vogue as they successfully appeared. The main object of Mr. Kuhe's ambition was, however, not a reputation of this kind. From the first he steadily aimed at the improvement of public taste, and he strove by degrees to kindle a true interest in art. In the very first autumn of his arrival in England, he began his work as an *entrepreneur* by giving a concert at the Town Hall of Brighton, to be followed shortly by three pianoforte recitals. Since that time, and for a period of thirty-three years, he had industriously laboured in the same cause, by means of Subscription Concerts, and afterwards of Annual Festivals, the pervading principle of which may be defined as the best available rendering of the best works. The great oratorios, those imperishable masterpieces that age cannot chill, nor custom stale, the "Messiah," "Judas Maccabeus," the "Creation," "Elijah," "St. Paul," have been performed on these occasions. Such monumental works as Spohr's "Last Judgment," Mozart's "Requiem" and "12th Mass," Beethoven's "Mount of Olives," have been duly given. When we consider in addition that a large number of the finest compositions of modern times have been for the first time produced in Brighton at Mr. Kuhe's Festivals, we must confess that he has done much for the town of his adoption. An enlightened discernment seems to regulate his choice, for we find that not only Verdi's "Requiem" and Gounod's "Messe Solennelle" figure in this class, with Costa's "Naaman," Sir Julius Benedict's "St. Peter," and Sir Sterndale Bennett's "Woman of Samaria;" but Mr. Kuhe has encouraged

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English talent by commissioning a cantata, "The Good Shepherd," from Mr. J. T. Barnett, and an oratorio, "The Deluge," from our gifted young composer, Mr. F. Cowen, who also wrote his "Incidental Music" to the "Maid of Orleans" expressly for one of these Festivals. This selection is only a representative one; an exhaustive list of the services rendered to music, and those who love music, by Mr. Kuhe would fill up too much of our space; and a register of the performers who have interpreted the works mentioned would include every name celebrated among vocalists, and many of the most gifted instrumentalists. Without visiting London, residents at Brighton could hear all that was worth hearing. The value for educational purposes of such concerts in constant succession is incalculable. Many young people will look back to their Brighton school-days as having not only left pleasant memories, but opened a world of artistic impressions; if we look back to our first opera, our first concert, we can all remember the keen delight of such impressions, and how, instead of a dry study, music then became to us a source of infinite pleasure.

It is not possible to bring such advantages within reach of every school-girl, but an early acquaintance with what is most excellent is the ideal training for those in any way qualified to receive it. A musical organization is by no means a universal gift of nature, yet experience is daily proving that intelligence and appreciativeness can be developed among English people to a far greater extent than was oncebelieved possible. And what faculty is better worth cultivating than that of understanding music? Setting aside the serious study of the art, which will be allowed to have an influence at once refining and invigorating, and only regarding it as a recreation for those who listen, it must take the first rank among human pleasures; for here the trail of the serpent cannot come. Enjoyment is perfectly pure. It is a healthy sign of the times that so wide-spread a taste for "earsports" (to use a good old English word) exists through all classes of society. The process of educating the popular liking has lasted over many years, and is distributed over many fields of action; the Monday concerts, the classical and Wagner nights at the Albert Hall, the conscientious and altogether admirable performances at the Crystal Palace, will occur to every one, with numerous other examples; to the most praiseworthy class belong the series at Brighton under the presidency of Mr. Kuhe. He well deserves a place among the promoters of genuine art. That Brighton is not insensible of the services rendered to the town by

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this indefatigable musician, is proved by the fact that in 1871 a testimonial was presented by the inhabitants to Mr. Kuhe. He has also received from his native country a recognition of the most honourable kind, having been in 1865 made a Chevalier of the Order of the Crown by the King of Prussia—now Emperor of Germany.

DR. J. E. TAYLOR, F.G.S.

IT was at Levenshulme, a place not far from Manchester, that Dr. Taylor was born, on the 21st of September, 1838. His early training and education were intended to fit him for the profession of an engineer, yet, although his main energies had to be directed towards this object, they did not altogether draw him aside from other paths, from the paths of science and of literature, for which he had always felt a very strong love. When working as an engineer, he used regularly to attend the evening classes that were held at Owen's college, Manchester; here he was able to gain such instruction in the sciences of geology and botany, the two subjects that had the most fascination for his mind. Already, at the age of twenty-one, he was so far a reliable authority in these matters that the Manchester Geological Society chose him as a member of their council; and to the pages of their *Transactions* he added much that was of interest and value, most of his papers dealing in a practical way with the geology of the district and its neighbourhood. In 1861 he published, as his first literary essay, a pamphlet of some eighty pages, on the *Coal Fields of Great Britain.* This was followed three years later by a volume of *Geological Essays; or a Sketch of the Geology around Manchester*; in some measure it helped to win the author a more notable place in public regard. During the year 1862 Dr. Taylor was at Crewe, in an engineer's office; while here he thoroughly mastered the geology of that district, which formed the subject of several papers that were then printed and to which his name was affixed. In addition to these, he was able to write interestingly and instructively upon the botany and geology of the Isle of Man. With the close

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of that year a new path opened to him, a new field, where his literary taste found fuller satisfaction. He accepted the post of the sub-editor of the *Norwich Mercury*; Manchester and engineering were on a sudden but things of the past; it was towards another goal that his steps would now be bent. Yet though his duties were at the outset from their very novelty sufficient to engross all his time and all his attention, they still did not prevent him from continuing his geological studies. The new county offered much that would repay indefatigable research and the Norfolk and Suffolk crag beds were soon to receive very particular attention at his hands. Unlike Manchester, the town of Norwich could boast no recognised Geological Society. Dr. Taylor determined to found one; by his help a society was duly formed; he was chosen to act as its secretary; and for many years he continued to hold that office. Whilst at Norwich he contributed numerous papers to the *Geological Magazine*, to the *Transactions* of the British Association, and to other scientific serials. Four lectures delivered by him before the Geological Society were afterwards printed and issued in one volume, under the title of *Lithographs*. At Norwich Dr. Taylor became widely known as a lecturer on Natural History and Geology, while readers of the London magazines were soon to become familiar with his writings, as he was a constant contributor to the *Westminster Review*, to *Belgravia*, the *St. Paul's Magazine*, the *Popular Science Review*, *Cassell's Magazine*, &c. &c. In 1872 he was appointed editor of the well-known journal *Hardwick's Science Gossip*: this post he now fills. It was in this year also that Dr. Taylor undertook the chief curatorship of the Ipswich museum, which since the days of Professor Henslow has been regarded as one of the best of our provincial natural history museums.

From then until now Dr. Taylor has written and published many instructive works which, in a charming, unscientific way, have served to give the general reader an abiding interest in the beauties and the wonders of the world of nature. It has been said with much truth of the author that he is one of those few scientific men who can explain scientific maters in a way that unscientific people can readily follow. The little catalogue of his works that has of late been issued will shew that Dr. Taylor has been both a busy and an indefatigable writer.

His *Half-Hours at the Sea-Side*, which soon reached a fourth edition, was succeeded by the two other little works, *Geological Stories* and *Half-Hours in the Green Lanes*, both

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of them being published in 1873. The latter volume is designed as "a book for a country stroll," and as the *Pall Mall Gazette* said it would certainly be hard to find a more agreeable companion during a ramble in our country lanes. We are told of the grasses and of the ferns, of the butterflies, the moths, and the beetles—of all the many familiar objects that meet our eye in an English lane, these common things that we love and that each in their way create a charm for us, yet whose special history has no place in our memory, the details of whose origin and development we have never paused to consider.

With these two books, as equal to them in value and in charm, we must rank Dr. Taylor's *Flowers: their Origin Shapes, Perfumes, and Colours*, and *The Aquarium*, the first being a most delightful introduction to the science of botany, while the second is intended to form a manual for those who keep aquatic animals and plants for their own study, although at the same time it ought to serve as a guide-book to the public institutions that are so rapidly increasing in numbers.

Among Dr. Taylor's more recent works may be mentioned *Mountain and Moor*, and *Underground:* these two publications were both issued by the Society for the Promotion of Christian Knowledge.

Dr. Taylor is well known as a lecturer of ability in most of the towns and cities of England. Some of his books have passed through many editions, a proof that they are much read and prized among us here: in America, also, they have printed two of his works, a compliment which, unfortunately, in these days of literary piracy can bring with it but little substantial benefit to the author.

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WILLIAM BATES, B.A.

FEW living writers have exhibited so large and extensive a knowledge of the recondite and rarely cultivated fields of knowledge as the subject of our present sketch. His acquaintance with the literature of the past is most extensive, and his reading has been in many respects in unique and peculiar fields of learning. Books whose names are unknown to the general reader are as familiar to him as yesterday's novel is to the insatiable devourer of fiction. In the search for his favourite pursuit he has dug in mines rarely attempted by the most indefatigable and zealous explorer; and visited regions which are still *terræ incognitæ* to most travellers. His contributions to the periodical which has been felicitously called the "Marine Stores" of literature, the ever-welcome, pleasant and miscellaneous *Notes and Queries*, on old and rare books, on old and rare subjects would fill several volumes and would make up a collection of rare tid-bits and *bonnes bouches* for the most fastidious tastes and the most enthusiastic lovers of the *bric-a-brac* in the world of letters. Mr. Bates has, however, other claims to a place in the *Biograph* than even the sufficient one arising from his peculiar and favourite literary labours.

Mr. Bates was born in Birmingham on September 26th, 1820, the son of a merchant, who was well-known in that town. He was educated at the Grammar School of King Edward VI., a school which has won a high renown for the many scholars of world-wide fame who had their earliest scholastic training within its walls. He afterwards studied in Paris and Berlin, and in 1857 he took his B.A. degree at London; and in 1874 was elected a member of the Royal College of Surgeons. For more than fifteen years he has held the appointment of Professor of Classics in Sydenham and the Queen's College, Birmingham; he is also Council Examiner in French at the Birmingham and Midland Institute; and for some six years he has held the responsible appointment of Surgeon to the Borough Hospital in the same town.

Mr. Bates first appeared as an author in the pages of *Notes and Queries*, to which periodical he has been a pretty regular and lengthy contributor from its commencement. His papers have been principally concerned with

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antiquarian and literary topics; and, as before stated, many of them relate to the curiosities of literature. Old and rare books; strange and peculiar events in the history of man; anecdotes of famous persons; the careers of old and curious impostures; the authors of anonymous books; the bibliography of special and out-of-the-way subjects—in a word, papers on nearly every topic which affords any interest to the contributors and readers of that very useful, and very miscellaneous medium for authors and students. There are few of its writers whose contributions display so extensive an acquaintance with the rarely-trodden fields of culture as do those by Mr. Bates.

Passing over a short but comprehensive guide to, and history of, his native town, published anonymously in 1851, his first book—at least the first with which we are acquainted—was curiously enough a translation of an English work into French. This was published in 1855, and its French title is "Traité sur le Fraisier, son Origine, sa Propagation, et sa Culture." It is a proof of Mr. Bates's complete knowledge and thorough mastery of the French tongue.

His next volume is one of great and never-failing interest. On the title page it says, "Edited by William Bates, R.A." but the editorial contribution is larger in amount, and more instructive and entertaining in matter than the rest of the volume. The work is a splendid quarto in which is reproduced all the portraits of celebrities from *Fraser's Magazine* known as the Maclise Portrait Gallery. The title of the book is "A Gallery of Illustrious Literary Characters," (1830-1838) drawn by the late Daniel Maclise, B.A., and accompanied by notices chiefly by the late William Maginn, L.L.D., republished from *Fraser's Magazine*. Edited by William Bates, B.A., Professor of Classics in Queen's College, Birmingham. With a Preface, and Copious Notes, Biographical, Critical, Bibliographical, and Generally Illustrative. The volume is dedicated to the Right Hon. Benjamin Disraeli, M.P. From the Preface we learn, "This Volume consists of a reproduction of the Portraits and Groups originally published in *Fraser's Magazine*, 1830-38, under the title of 'A Gallery of Illustrious Literary Characters'; and of the biographico-critical sketches by which these were accompanied. Three portraits, not forming part of the original series have been added; (Henry Hallam; W. M. Thackeray; and Daniel Maclise, R.A.) and the whole, it is hoped, will be found to derive completeness from the copious illustrative

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Notes, which now appear for the first time, and for which I am responsible."

"That there were giants in the olden days," says Mr. Bates, "is the belief of all; nor is this the mere cry of the *laudator temporis acti*. Time would appear to have for the mental eye some of the effects of space for the physical. The objects presented for consideration become undefined and exaggerated in the medium interposed, derive adventitious interest from association, and cease to exhibit those trivial defects which often mar the appreciation of great and enduring qualities. Thus, it is difficult to form an abstract judgment of the great men of the past, and weigh their gifts in an equal scale with those of our more immediate contemporaries. Nevertheless, with this consideration before me, I am unable to divest myself of the conviction that the celebrated writers of the former half of the present century possessed an individuality of talent, and awaken a deep personal curiosity, which can never be claimed for those of the latter by a future race of critics and biographers. Into the cause of this I do not profess now to enter, and must remain content with the statement of my belief. It is curious, however, to remark that a like phenomenon is to be noticed in the literary annals of the other countries of Europe, where, amid—and partly on account of—a general diffusion of intellectual light, the eye is attracted by the radiance of few bright particular stars. 'Historians,' says S. C. Hall, in the 'Postcript' to his charming 'Book of Memoirs,' 'of the latter half of the nineteenth century will not have such materials as the first half of it supplied. 'There were giants on the earth' when I was young; there are few such to excite wonder, as well as reverence, in the existing age, although, for one who was then an 'author by profession,' there are now a hundred; while readers have multiplied a thousand-fold!" It is with this glorious band that the reader is now privileged to consort; and this by the associated labours of *Maclise* and *Maginn*, in such intimacy that, though born in a later day, and remote, perchance, from lettered haunts, he may almost lay down the volume with the boast of Horace:—

> ". . . . quidquid sum ego, quamvis
> Infra Lucili censum ingeniumque, tamen me
> Cum magnis vixisse invita fatebitur usque
> Invidia . . . ."

The notes to each portrait and biographical sketch are rich in interest, full of personal anecdote, and abounding

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in information. They are fine illustrations of the extensive reading, the classical learning, and the rich stores of wealth of which Mr. Bates is the happy possessor.

In 1876, Mr. Bates edited the "Literary Remains of Langston Parker, F.R.C.S.," with an interesting biographical notice by that eminent surgeon, and in 1879 published another charming volume, "George Cruikshank: the Artist, the Humourist, and the Man, with some account of his Brother Robert." This work was chiefly illustrated from original drawings by G. Cruikshank, in the possession of the author. Of this great caricaturist Mr. Thackeray well said, "He has told us a thousand new truths in as many strange and fascinating ways; he has given a thousand new and pleasant thoughts to millions of people; he has never used his wit dishonestly; he has never, in all the exuberance of his frolicsome nature, caused a single painful or guilty blush. How little do we think of the extraordinary power of this man, and how ungrateful we are to him!"

Mr. Bates is an enthusiastic—but not a too enthusiastic—admirer of the great humourist, and his work is a delightful study. The concluding paragraph will show at once his style and his admiration. It is a fine eulogy, but no one who has been charmed—and who has not?—with the works of George Cruikshank, would wish to displace a word. Mr. Bates says "As an *Artist*, in his own special line, he is *primus absque secundo*;—'none but himself can be his parallel.' He reigns supreme and solitary in a clearing—so to speak—of his own; distinct, on the one hand, from the high park-lands of the aristocracy of Art, and on the other, from the common sward of the indiscriminate mob. With his talent, energy, and industry, he might doubtless have done anything that anyone had done before him, have made a name, had he willed it, in Art, religious, or historical—in Portraiture, Landscape, Conversations, Animal or Still Life. But he instinctively took a domain or walk of his own, and having taken it, made it and himself famous. Simple, intelligible, and popular in all that he did, he gained an impregnable lodgment in the hearts of the people a generation before his merits as an artist proper had been recognised by the critics. He belonged to no School or Academy; he held no diploma or titular distinction; he had neither rival nor imitator; and as he had no master, so he had no disciple, and has left no successor. He was a man *sui generis* in British Art; like Jean Paul Richter in German literature, he is *der Einzige*,—'the only one'; and of him, now that he has

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left us, it may aptly be said, as by another great humourist of a former day :—

> "Long shall we seek his likeness—long in vain,
> And turn to all of him which may remain,
> Sighing that nature formed but one such man,
> And broke the die."

Mr. Bates feels like Mr. Ruskin that, "taking all in all, the works of Cruikshank have the most sterling value of any belonging to this class produced in England."

GEORGE JAMES JOHNSON, F.R.S.L.

MR. JOHNSON was born in Birmingham, in 1826, and was educated at private schools,—one school being kept by Mr. Charles Maddock, who was an early leader with George Edmonds in the movement for Parliamentary Reform, which ended in the passing of the Bill of 1832, and who had the honour of being tried with Edmonds on a charge of sedition. At an early age Mr. Johnson entered the office of the well-known solicitors, Tyndall & Son, in which firm he afterwards became a partner. While still young he became an active member of the Birmingham Law Students' Society, and was its secretary from 1852 to 1855. He was admitted a solicitor in the Michaelmas Term 1855, and in 1857 was appointed Professor of Law in Queen's College, Birmingham. Mr. Johnson held this office for five years, when increasing practice compelled him to resign this important appointment.

Although Mr. Johnson's principal attention has been given to his profession, and to questions of legal reform, he has always taken an active part in the literary and charitable institutions of his native town. He early became a member of the Birmingham and Edgbaston Debating Society—a Society in which nearly every public speaker and nearly every public man in the town has acquired the art of speaking. In 1859 he was elected President of the Society. He also served on the Committee of the Old Library for several years, and in 1872 was elected President. He also took a very active part in obtaining the adoption of the Free

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Libraries and Museums Act by the town, and was one of the members of the Committee elected by the Town Council from burgesses outside that body, from 1866 to 1877. In the last-named year he was elected a Councillor.

In 1865, Mr. Johnson was elected a Fellow of the Royal Society of Literature. In the work of improving and extending the operations of the Queen's Hospital—the most important medical charity but one in the town, Mr. Johnson has been eminently useful and successful. He was elected a member of the Committee in 1863, and prepared a most able report on the necessity of separating the Hospital from the Queen's College, which was approved of by the Special General Meeting of the Governors held on November 20, 1863. After years of agitation this reform was carried into effect by a Private Act of Parliament in the year 1867, under which the "Queen's Hospital at Birmingham" became incorporated. He was then appointed Honorary Solicitor to the Hospital, which office he still holds. In the years 1867 and 1868 he took an active part as Honorary Secretary to the Provincial Committee in the agitation as to the Rating of Charities.

In 1869 a large Committee of working men was formed for the purpose of raising funds for the extension of the Hospital. Mr. Johnson was Honorary Secretary to the Extension Fund Committee. The first stone of the new buildings was laid by Lord Leigh, on December 4, 1871, and a noble addition was thus made to this excellent charity. As an acknowledgment of Mr. Johnson's services the representatives of the work-people in 800 factories presented him with a beautifully bound address of thanks for his counsel and assistance to the Working Men's Committee.

Mr. Johnson has been President of the Birmingham Law Society for two years.

Probably the most important public work in which Mr. Johnson has been engaged, is the assistance he rendered to Mr., now Sir Josiah, Mason in framing his schemes for the magnificent Orphanage at Erdington, and the Mason Science College, at Birmingham. The first stone of the Orphanage was laid by the founder, on September 19, 1860; and the building was finished and first occupied in 1868. In addition to the expenditure of £60,000 on the building, the founder has endowed the Institutions with land and building estates of the estimated value of £200,000. There is no restriction whatever as to locality, nationality, or religious persuasion. In the year 1874 an additional separate wing was built, consisting of dormitories and a schoolroom for 150 boys, con-

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nected with the main building by a large dining hall capable of accomodating 500 inmates. The institution is now capable of accomodating 300 girls, 150 boys, and 50 infants, boys, who all meet together for meals and prayers, but are separated as to school and dormitories. The number of inmates admitted to the Institution since its first commencement has been as follows: girls 406, of whom 29 have died, 179 have been sent to service or returned to friends, and 202 are now in the Orphanage; boys 246, of whom 7 have died, 114 having been sent to employment or returned to friends, and 125 now remain in the Orphanage. The rules permit the admission of boys from 7 to 10 years old, and girls from 4 to 10 years. Certificates are required of marriage, and birth of child, and death of father, and death of mother. Every child is admitted subject to being returned to his or her friends at any time the trustees think fit. Boys leave when they are 14 years of age (unless returned to friends before that time). On the admission of each boy an undertaking must be given by some responsible person to receive him on leaving the Orphanage. Girls leave from 15 to 17 years of age as situations are found for them, unless returned to friends under that age. Boys and girls on leaving, if having been their full time and conduct satisfactory to the Trustees, two suits of clothes and a Bible are given them as a reward.

We believe we are correct in saying that the idea of the Science College originated with Mr. Johnson, and that the munificent founder at once adopted the happy suggestion. The foundation deeds of both these noble institutions are the results of the suggestions of Mr. Johnson, and they are models of what such deeds should be. The first stone of the College was laid by the founder, on February 23, 1875. It is founded and endowed by Sir Josiah Mason for science teaching. The management is vested in a bailiff and six trustees, J. Thackray Bunce, J. G. Blake, M.D., T. P. Heslop, M.D., G. J. Johnson, G. Hookham, M.A., and Mr. Martyn J. Smith, the great-nephew of the Founder. The founder is the bailiff, and after his death the Town Council of Birmingham is to elect five other Trustees, vacancies in this body to be filled up as they occur by the Trustees and the Council respectively. The Trust Deed provides that the Trustees shall always be laymen, and Protestants, and that no theological test or qualification shall be imposed upon or required from any professor or teacher in the College. The system of instruction, as far as practicable, to include the following subjects: mathematics, abstract and

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applied, physics, both mathematical and experimental, chemistry, theoretical, practical and applied; the natural sciences, especially geology and mineralogy, with their application to mines and metallurgy; botany and geology, with special applications to manufactures; physiology, with special reference to the laws of health; and the English, French, and German languages. The trustees are empowered at intervals to revise the system of teaching and the subjects taught, so as to adapt them to the various requirements of the district. There is to be no restriction as regards set, creed, or birthplace, in the admission of students. The preference is, however, is to be given to students from Sir Josiah Mason's Orphanage, at Erdington, and a second preference will be given to candidates from within the boroughs of Birmingham and Kidderminster. The course of instruction, as at present arranged, includes Mathematics (Professor M. J. M. Hill, M.A.), Chemistry (Professor W. A. Tilden, D. Sc. Lond., F.R.S.), Physics (Professor J. H. Poynting, M.A., B. Sc. Lond.), and Biology (Professor T. W. Bridge, M.A., F.Z.S.) The course is designed to prepare students for the degrees of B.Sc. and D.Sc. of the University of London. The College will be opened on the 1st of October next, with an introductory lecture by Professor Huxley, and the classes for students will commence on the fifth. Mr. Johnson is chairman of the trustees, for the present year, 1880.

In 1874, Mr. Johnson was appointed a governor of the Grammar School of King Edward VI., being the second Dissenter who had been appointed to that office for more than the century, the late Mr. Arthur Ryland, who was appointed in the preceeding year being the first.

In 1877 Mr. Johnson was elected a Town Councillor for Edgbaston Ward, in place of Mr. W. Kenrick, who was appointed an Alderman. He was re-elected in November 1879, on both occasions without opposition.

In politics Mr. Johnson is a moderate and consistent Liberal. He was one of the first members of, and one of the Committee of the Birmingham Liberal Association at its foundation in 1865. He has been a member of the Church of the Saviour (the Church founded by the late Mr. George Dawson) from the time of its opening in August 1847.

As an author Mr. Johnson's work has been principally connected with important legal questions. His contributions to local and professional literature include the following subjects. In 1857 he delivered the inaugural lecture in the department of laws at Queen's College, Birmingham; in 1860, he read an essay on the Law of Judgments, at Newcastle-

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on-Tyne; and in 1862, an essay on the Relations Between the Legal Profession, their Clients and the Public. When the British Association met in Birmingham, in 1865, he read before section F a paper, "Statistics of the Land and Building Societies of Birmingham." This paper is a complete and explanative record of the Societies at that time; and contains many valuable suggestions for their improvement. He concludes by stating:—

"What is wanted is a recognition that these societies are no longer small friendly societies, but are large investment associations, and are therefore entitled to become incorporated Companies.

"In the course of the last thirty years the British Legislature has slowly and cautiously tried every modification of the partnership principle as applied to associations, and has finally decided that incorporation is the best solution of the difficulties of the question. It is time the same principle was applied to Building Societies. If they became Companies, the now cumbrous machinery of trustees would be dispensed with. Trustees do not, in fact, in the larger societies exercise any useful control over the Society's affairs, and the changes which necessarily occur embarrass and complicate Building Society titles. Again, if these societies were made into companies there would be adequate machinery for voluntary winding up. Now, unless every member concurs, there is no resource but the Court of Chancery." This proposition was carried into effect by the Building Societies Act, 1874.

In 1867 he published an essay on "Policies of Assurance Act," and in 1870 contributed a valuable essay to a volume published by the Birmingham Speculative Club, on the "Natural History of Law." In this essay he defines the terms "positive law." "By this," he says, "is meant the course of conduct prescribed or set (*positus*) by the government of a community, under the sanction of punishment in case of disobedience. It is the command of a course of conduct, as distinguished from a single act, which gives to positive law its likeness to the uniformities we call laws of nature. It is the sanction of punishment which constitutes its *un*likeness to these laws of nature; for, as has been well observed, we cannot conceive of the planets being punished for not continuing their accustomed revolutions. It is the circumstance that these punishments are inflicted by the government of the community as a government, which is one of the chief differences between law proper and those obligations to observe a course

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of conduct which arise from the sanctions of public opinion, or, to change the phrase, of public morality *(mores)*, or of individual morality (or conscience), or religion."

By this essay Mr. Johnson proves that the "popular view of the nature and origin of law is altogether erroneous, and that really good legislation is a work of enormous complexity and difficulty, and even when well done at first is always being undone by the heterogeneous influences of, and changes in, morality, and religion, and by the disintegrating influences of the constant evolution of individual rights. Much can be done in the arrangement and simplification of the mass of miscellaneous rubbish which has been accumulated by the constant collision of ancient law with varying custom, and changing morals and religion, and this must be done quickly if we are to have any certainty or intelligibility in our law at all. In any such effort it is of the utmost importance clearly to understand how positive law has its ultimate origin in human nature, and the extent to which it must be affected by everything which influences the community itself. All legal fiction and indirect modes of accommodating an apparently fixed law to a changing society may then be cleared away, and a frank recognition given to the fact that law itself does, and must, change. In this point of view, the extension of representative institutions, of enabling the moral habits and opinions of the community to manifest themselves directly in legislation, instead of affecting law through the cumbrous and indirect methods which have been described, will be an inestimable advantage. When, however, every possible simplification and improvement of law has been made, the ideal of justice and equity will only be approached, but never quite reached, because, to adopt a simile of Burke, these ideal rights "entering into common life, like rays of light which pierce into a dense medium, are by the laws of nature refracted from their straight line."

In 1873 and 1874 Mr. Johnson published two essays on "Land Titles and Transfer Bills."

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LIEUT.-GENERAL SIR GEORGE ST. PATRICK LAWRENCE, K.C.S.I., C.B.

GENERAL SIR GEORGE LAWRENCE is the son of Colonel Alexander William Lawrence, and was born in the year 1805, at Trincomalee, Ceylon. His early boyhood was passed in Ireland, he being educated at Foyle College, Londonderry. He then went to Addiscombe, to undergo a course of instruction at the Military College there, and subsequently received from the Honourable East India Company his cornetcy in a Bengal cavalry regiment. He left England on the 5th of May, 1821. On reaching Calcutta in the September of that year, he was at once posted to the 2nd regiment of Light Cavalry, although he did not actually join his troop until the following January, when he proceeded to Keitah, in Bandlekund for that purpose. After a while he was appointed adjutant, a post which he retained until the autumn of 1834. His life during this period was one of the usual monotony; India had as yet nothing to disturb her peace; and there were no outward signs of the coming storm. It was a welcome day for his regiment when in September, 1838, the order came for it to prepare for service in the field. Instructions were given for them to join the army of the Indus, then being concentrated at Ferozepore, on the Sutlej, for service in Afghanistan, to restore the Ameer Shah Soojah-ool-Moolk to his throne. In this first Afghan War General Lawrence served and was present at the storm and capture of Ghuznee. When the British Embassy reached Cabul in the August of 1839, he was appointed military secretary and political assistant to Sir William Macnaghten, and became then intimately acquainted with the policy of the Envoy, with whom he remained until the cruel murder of Sir William, in 1841. General Lawrence attended his chief to the fatal meeting with Mahomed Akbar, of which we get a graphic description in the volume *Forty-three Years in India*, that forms the fullest record of his military experiences. From this we are tempted to quote the following details given by himself of his seizure and miraculous escape. As will be remembered, the spot chosen for the proposed conference was near the river; here the Envoy had arranged to meet Mahomet Akbar, Mahomet Shah Khan and the other chiefs. "After the usual salutations

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had been exchanged on both sides, Sir William, addressing Mahomed Akbar, said: 'Sirdar Sahib, here is Grant Sahib's horse for you, as you wished.' 'Many thanks,' said Akbar, 'and also for Lawrence Sahib's pistols, which you see I am wearing. Shall we now dismount?' Sir William assenting, some horse-rugs were spread on a small mound sloping towards the river, which was freer from snow than the surrounding ground. The Envoy, dismounting, reclined on the slope, Trevor and Mackenzie sat down beside him. At first, on dismounting, I stood behind him, but on being importuned by Mahomed Shah Khan to be seated, I knelt on one knee, the escort being drawn up a short distance in the rear. I had on first arriving remarked to Sir William the unusually large number of armed Afghans congregated around us, and suggested his requesting Akbar Khan to send them to a distance, as the meeting was confidential. The Envoy in consequence mentioned the subject to Mahomed Akbar, who said, 'Oh, we are all in the same boat, and Lawrence Sahib need not be the least alarmed.' Scarcely were the words uttered, when my pistols were snatched from my waist; my sword drawn from the scabbard and my arms pinioned by Mahomed Shah Khan, who raised me up from the ground, saying, 'If you value your life, come along with me.' I turned round and saw the envoy, with his head down the declivity, struggling to rise, and his wrists locked in the grasp of Mahomed Akbar, horror and consternation being apparent in his face. Trevor and Mackenzie I noticed also in the same predicament as myself. Comprehending at a glance that resistance was useless, I said to Mahomed Shah Khan, 'Lead on; I will follow you? At the same moment swarms of Afghans, armed to the teeth, sprang up all around, yelling and demanding that I should be given up as a Koorbàn—a sacrifice—to their vengeance. They were with the utmost difficulty kept off by Mahomed Shah Khan's retinue, who closed in and fought around me. On reaching his horse, the sirdar at once mounted, calling on me to get up behind him. I accordingly sprang up, at the same instant driving my spurs into the horse to rouse his mettle and keep him on his feet, for the frozen snow was slippery as glass; and once down, I knew too well that it would be all over with me. Nobly did he respond to the call, and rushed forward with his double burden, the guards closing in around us, keeping off with great difficulty the savages yelling for my blood, and receiving themselves many blows intended for me. One fellow more daring and nimble than

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the rest, broke through our protectors, and, springing under the horses legs, seized my sabretash to pull me down. I clang on for dear life to the chief, and the strap fortunately breaking, my assailant rolled over on the snow. As we hurried along, my relentless enemies pressed in upon us in increasing numbers, and, had they fired, my span of life would soon have been over; but strange to say, they were chiefly the retainers of my protector Mahomed Shah Khan, and were restrained from firing lest they should slay or wound their chief, who under the circumstances, was as likely to receive the bullet as myself. They kept, however, striking at me with the butts of their firelocks and long swords, shouting to Mahomed Shah, 'Drop the infidel!' 'Why spare the accursed!' 'Let us shed the Kaffir's blood!'"

Reading further from this same account, it will be seen how General Lawrence was saved from the awful fate which befel his talented superior, Sir William Macnaghten, whose dastardly murder was to find in a later day its parallel when the valuable life of Major Cavagnari was doomed to be sacrificed under very similiar circumstances. Speaking of the former, his secretary writes :—

"Many a brave man has fallen in his country's cause, but no braver or more self-devoted servant of the State ever sacrificed his life in the execution of his duty more fully than my beloved and ever-to-be-lamented chief, nor in circumstances more depressing or less calculated to excite to acts of heroic daring and devotion. His own service and his countrymen at large have reason to be proud of him, and to respect and cherish his memory, falling, as he did, a martyr to his public duty."

At the first, Lawrence and his comrade Mackenzie were kept in strict confinement as prisoners, but on General Elphinstone's appeal for the former's release, Mahomed Akbar consented to set Lawrence at liberty, as negotiations, so it was told to him, could not be satisfactorily conducted in his absence. On the exodus of the British troops from Cabul, General Elphinstone directed Lawrence to deliver himself up to Akbar Khan as a hostage. This he did, and so he was destined to remain here with the other prisoners until the final relief by Generals Pollock and Nott.

In 1846 General Lawrence was appointed chief political authority at Peshawur and was in charge of that important frontier province when the Sikh rebellion broke out, and when he was wholly without the support of British troops. Yet with such help as could be gained from the lawless and

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unruly tribes about him, through his individual energy and tact he was able to hold his position for months in the very centre of a mutinous and brutal soldiery. At last the looked-for revolt took place : the very Residency he occupied was attacked. However, he had already thrown his assistant Lieutenant Herbert with some of the most reliable chiefs into the important fort of Attock, which then gallantly held out for some time. General Lawrence was subsequently betrayed into the hands of the leaders of the Sikh army ; with these he remained in captivity, and in imminent peril for five and a half months. When the Sikh leaders, after repeated defeats, grew hopeless of success, they claimed the counsel and advice of their prisoner, and used him as a means of communication between themselves and the British Government. After the battle of Chillian Wallah and Guzerat he passed between the British and Sikh armies to negotiate, and it was in no small measure owing to his influence that the Sikh chieftains laid down their arms.

On the annexation of the Punjab in 1849-50 General Lawrence was again deputed to Peshawur. This time, it fell to him to guide Sir Charles Napier in his expedition through the Kohat Pass ; he had also to plan and to accompany several expeditions against the turbulent border tribes of the Eusugzye country. This district General Lawrence visited, at the request of some of the native chiefs, and he used all his influence to help in civilizing the population and in keeping his own soldiery within bounds. His success may be inferred from the following conversation that he himself overheard two Sikh soldiers, as they lay down beneath some trees that shaded a well, "How comes it, brother," said one, "that not a Sikh has been murdered this time ? Formerly when we visited Eusufzye, not a day passed without several of us being killed."

"It must be," replied the other, "because these people are afraid of the two white faces." By these the soldier meant General Lawrence and his assistant, Lieutenant Lumsden.

In 1850, the General was appointed Political Agent at Meywar, and some years later he succeeded his brother, Sir Henry Lawrence as agent to the Governor-General in Rajpootana. This post has always been looked upon as one of the most arduous and responsible in the Indian service ; it has been filled, as we know, by the most distinguished men that England can boast."

In 1861 he became a Major General on the Bengal Staff Corps, and six years afterwards he retired on full pay with the honorary rank of Lieutenant General. He was nomi-

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nated a Companion of the Bath in 1860, and a Knight Commander of the Order of the Star of India in 1866.

The trials and the anxieties undergone by this distinguished officer during the mutinies cannot be exaggerated. Left there in the midst of a haughty and an independent people, without the help of a single British bayonet to quell revolt, with every British cantonment in flames and every Sepoy in open mutiny, he was yet under God's blessing enabled to keep the chiefs of Rajpootana to their allegiance, who nobly stood by him in the darkest hour, and recognised him as their leader and followed his command.

ROGER BACON.

WITH the fall of the Greek schools in the sixth century ancient philosophy came to an end. The *discipline* of Rome replaced the *culture* of Greece, and in its turn was succeeded by the dominions of the Church. Throughout the whole of the middle ages—a period lasting from the sixth to the sixteenth century—her power was supreme. Great though her benefits were in many respects, her influence on mental progress was deadly. Knowledge was the perquisite of the priests, and they with rigid jealousy kept it to themselves. Under the name of scholasticism philosophy tried to exist beneath the shade of St. Peter's. This philosophical movement, which engrossed the attention of the schoolmen during the greater part of the transition period commenced at the foundation of the schools by Charlemagne. Paris was its birth-place and head-quarters, and there flocked students from all parts of Europe to listen to the instruction. The great point of dispute which agitated the mind of the clerks during the middle ages was concerning the nature of genus and species—that is, whether genus and species have objective existences, or are simply terms designating a collection of individuals. This question, which had been earnestly debated by the Grecian philosophers, gave rise to the long and abstract controversy between the Nominalists and Realists—and as it was thought to involve important matters of dogma, was waged with intense bitterness. Some-

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times the Church sided with one party and sometimes with the other, but in the beginning of the twelfth century further search after knowledge was forbidden. The smouldering embers of philosophy were crushed under the foot of the priesthood.

When knowledge was entirely hidden under the dark clouds of ignorance and bigotry, the opening of the thirteenth century was as the dawn of a brighter philosophical future. During the centuries that Christian Europe was wallowing in ignorance, the philosophy of Greece had been transplanted, and had taken root amongst the Arabs. Fostered by the Calyphs and Emirs, learning reached a pitch scarcely surpassed in its palmy days in Athens. Andalusia, under Mahomedan rule, at a time when elsewhere study was forbidden, had reached a state of tolerance never heard of before, nor perhaps since. Jews, Mahomedans, and Christians intermingled, heedless of religious difference. This learning gradually spread. Wandering Jews carried it to distant parts of Europe. The writings of Averroes and Avicenna began to find their way to the cells of the monks. Aristotle was translated and commented on by Albertus Magnus—a marvellous thing for a doctor of the middle ages. During the same century (thirteenth) appeared other great minds in England. Greater than them all was Grossetête, the fearless Bishop of Lincoln, who questioned and studied Aristotle's original works, and even opposed the Pope himself. He was the leader of a group of minds that rebelled against the bigotry of the schoolmen, and tried to upset the blind adherence to Aristotle as interpreted by Albertus. Like Thales, they strove to go to the root of things, and to find out truth for themselves.

The most interesting of them all was Roger Bacon, one of the most remarkable of Englishmen—remarkable alike for his inventions, his martyrdom, aud his superhuman courage. Too much before his time, he was looked on as a sorcerer by the ignorant, and neglected by the learned. Misunderstood by all, he formed no school and left no disciples. About the life of this wonderful man very little is known; even the date and the place of his birth are uncertain. It is believed, however, he was born near Illchester, in Somerset, and the year of his birth may be pretty accurately guessed by a letter to Pope Clement, dated 1267, where he says he has studied for forty years. His family is supposed to have been rich and noble, but they lost all their wealth during the turbulent reign of Henry III. Being a younger son, Roger was destined for the Church, and his ardent

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thirst for knowledge also seemed to point to that as his sole destiny. As a youth he went to Oxford, and there studied under Robert Grossetête, Edmund Rich, Robert Bacon, Adam Marisco, and quite a colony of independent thinkers. There his searching and sceptical intellect received its education. It was customary in those days for the schoolmen to visit Paris, then the Athens of scholasticism, and Bacon did not neglect that journey. He there began his stern inquiry into men and things; suffered from the tyrannical oppression of the priesthood, and passed his long last captivity. At the end of his first sojourn he returned to Oxford, where he gained great renown for his learning and scientific researches, and thereby roused the ire of the priests, which brought about his first disgrace and banishment to Paris.

At the time he lived there were only three powers able to help a student—the King, the Pope, or a religious corporation. Bacon chose the last, and entered the Franciscan brotherhood. This is a mendicant body of monks, vowed to a life of study, prayer, and manual labour. The date of his joining the order is uncertain, as are almost all the dates of his life; but it is thought that he entered it at rather an advanced age. As he progressed in learning he became more and more dissatisfied with the sterile reasoning of the scholastics. Overshadowed by the Church they dared not bring forward any new theory or make any new discovery. They were chained to Albert's interpretation of Aristotle, beyond which the road to knowledge was blocked up by bigotry and fear. Against this blind adherence to authority Bacon carried on a determined and lifelong war, and declared that men were but men, and the fact of their living some hundreds of years before made them no more infallible. He scorned Albertus and all the great authorities of his time, whom he looked on as servile followers of an ancient system. He, however, speaks with great reverence of a poor and neglected scholar whom he calls Master Peter; and to him he gratefully acknowledges that he owes all his learning.

This determination to set aside all preconceived opinions, to free himself from the clutches of the Church, occasioned great indignation and alarm among the holy brotherhood. They banished him from Oxford to Paris, where he was continually under the eye of his superiors. There were inflicted on him all the humiliations, all the tyrannies that could be devised by a bigoted priesthood. Books and writing materials were refused him, and on the least breach of discipline or the slightest desire to continue his studies he

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was condemned to solitary confinement, and to bread and water. How terrible must this punishment have been to a man who declared that he only learned that he might teach; to one so different from his contemporaries that he wished to impart knowledge to the world, and not to confine it to the privileged few. For ten long years he suffered this martyrdom. During his dreary captivity he had but one ray of comfort. A young servant man became acquainted with him, and on him he poured all the treasures of his learning. The lonely monk devoted himself to the instruction of this young man, and made him a great scholar. This youth he speaks of as John of London, and cites him as a brilliant example of the effects of a good method.

About this time there was a learned prelate in the Church called Guido Falcoldi. Whilst Bacon was at Oxford this prelate became Papal Legate to England, where he heard him spoken of as a great magician, and hints were thrown out that he had composed a great scientific work. He endeavoured to communicate with him but his efforts were frustrated. Some years later this priest was made Pope, under the title of Clement IV. He then wrote to Bacon, who was groaning under the tyranny of the Franciscans in Paris, and requested of him further information of his work. Pope Clement, however, knowing the power of the Franciscans, dared not ask their permission to allow Bacon to write nor even intimate to them that he had requested him to do so. The difficulties therefore in performing his task were enormous. He was thwarted and humiliated in its performance in every conceivable way. Being a mendicant monk he had no money, and to write his work he required accomplished scribes, who had to be well paid. It was useless for him to apply to his brothers, for they had been ruined during the wars. He begged of the rich, and they turned a deaf ear to his entreaties. At last, in despair, he turned to the poor, and by means of persuasion and promises of future benefits he managed to procure sixty livres. All the time he had nothing to depend on but his memory, for during his captivity writing material was denied him. Still his enthusiasm overcame all obstacles, and in eighteen months he finished his marvellous work, *Opus Majus*. This he entrusted to his well-beloved pupil, John of London, to carry to Rome. The same year he composed his two other works, *Opus Minus* and *Opus Tertium*.

Pope Clement, filled with admiration for this great genius, liberated him. For a while he triumphed. His triumph was, however, shortlived, for his patron died during the

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following year. Still his brave heart failed not, and he continued to write. In 1278, however, the Church became alarmed at the number of insurgents in her midst. Bacon, along with many others, was condemned to imprisonment. For fourteen years more he languished in captivity. In his seventy-eighth year he was liberated. Still his spirit was not broken, and he continued to work till he died. He is supposed to be buried at Oxford, where he spent the happiest portion of his life under the tuition of Grossetête and a few more kindred spirits.

The scholastic method did not suffice for the intellectual wants of a mind like Bacon's. He could not accept a method based on authority—a method devoted to prove the truth of that authority rather than to find out new truths. New roads might be discovered, but however intricate their windings, they had all to lead to the same spot. The mission of Bacon was twofold: to point out the faults of the old method, and replace it by a new one; to tear up the old tree by the roots, and in its stead to plant a young one. To the two instruments, authority and reasoning, of scholasticund, he opposed, one, viz., experience. By experience he did not mean a vague and confused idea of its benefits, but a rigid scientific method to replace the old one. He enumerated the evils under which philosophy laboured, and stated that before progress could be made the claims must be broken. They were (1) reliance on untrustworthy authority; (2) custom; (3) the stupidity of the vulgar; (4) the conceit of the learned, who concealed their ignorance under the cloak of pedantry. Against the first in the catalogue he is very eloquent. Without doubt, he says, we should respect and be grateful to the ancients for the benefits they have showered on mankind. But it must never be forgotten that they were but men and liable to err. As the world advances in age it will advance in wisdom. Knowledge increases every day, Aristotle did not know all, and Avicenna and Averroes likewise committed faults which have since been rectified. Even the saints this intrepid champion of free-thought did not spare. They also were but men, they also have erred. All through he insists on the duty of gratitude to those great thinkers that have gone before, but this must not blind us to their errors. It is a miserable excuse to lean on use for the retaining false ideas. It is use that strangles truth. His contempt for use is only equalled by his scorn of the crowd. It was they that, after following Christ, turned round and cried "Crucify Him." But this scorn is eclipsed by the intense hatred he bears the leaders of the vulgar. He

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reproaches them with ignorance and vanity, and instead of advancing the sciences that they pretend to know, with hindering their development. They have always been the leaders in the persecution of all reformers, from Aristotle downwards. Thus Bacon's voice is the only one that sounds from the middle ages, proclaiming that liberty of thought is essential to the mental progress of the human race.

Whilst he discovered and classified the faults of the ancient methods, he likewise gave what he considered the only means of studying a science—(1) To understand its importance and utility; (2) to determine its objects and extent, so as not to be bewildered by superfluities or mutilate it by omissions; (3) to know the errors which may deceive us, because it is necessary for a man that devotes himself to the research of truth to know the method and ways by which he must find it, enlarge it, make it perfect generally as well as specifically—" because there is a method in all things, and, if it fails, the proposed end cannot be reached."

The time in which Bacon lived was separated by centuries of ignorance from the learning of antiquity. Only faint glimpses of the glories that had faded could be caught through mutilated Latin translations. The abandonment of ancient philosophy was due, he believed, to the woeful neglect of the study of languages. To remedy this evil in himself he studied and learnt, besides the usual Latin, Greek, Hebrew, Chaldean, and Arabic. He came to the conclusion that the science the most necessary for advancement was grammar, but what he meant was so different to the general acceptation of the term, that he announced that he had discovered a new science. This science had to replace logic, and had for its object to search for the origin of language, to discover if Adam gave the names to things himself, and if a child left alone in a desert would learn to speak. He also looked on it as the medium by which to make known to his contemporaries the philosophical and scientific works of the ancients. This was not, however, its only aim—for by its cultivation he believed that nations would come in contact with one another, the gospel would be propagated, new alliances would be cemented, and commerce developed with distant lands.

Bacon alone, in the middle ages, had a glimmering of modern chemistry and physics. Although he shared in common with his contemporaries many of the wild theories in alchemy, such as the transmutation of metals, yet he did not give to that part of the science such an important place as did the other alchemists of his time. He divided

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this science into two parts, the practical and the speculative. The first part treats of the changing of all metals into silver and gold, or transmutation of metals. He placed the second division or speculative alchemy above this, and its object, he said, was "to study the formation of bodies, the combination of elements, and the nature of animals or vegetables." In physics he also had ideas far beyond his age. The scholastics accounted for all natural phenomena by "occult causes" and "the intervention of the heavens." Again, Bacon's ideas on this subject differed so much from those prevalent that he boasted he had discovered a new science, which he says is worth more than all previous knowledge. This science has for its object the consideration of all natural phenomena—celestial and terrestial. Although imperfect as are his thoughts on this subject, they are wonderfully in advance of his age.

It is impossible here to go into any details concerning Bacon's studies in natural history, mathematics, medicine, agriculture; but before finishing this paper it may be interesting to mention a few of the inventions attributed to him. In physics and mechanics, some authors credit him with having the idea of carriages that moved with marvellous rapidity without horses, supposed to have been moved by steam; with having mentioned the diving bell and suspension bridges. In optics, he is supposed to have invented spectacles, the camera obscura, burning glasses, the telescope, and the magic lantern. In alchemy many attribute to him the discovery of bismuth, phosphorus, manganese, and gunpowder. Besides these, he is supposed by some with having guessed the existence of America; and he likewise endeavoured to reform the calendar. A great number of these inventions and discoveries must have been attributed to him by admiring historians, for it could not have been possible for one man to have made them all. His chief glory lies in being the inventor of a method which discarded all knowledge but that gained by experience, in endeavouring to resuscitate ancient learning, and in his determined struggle to uphold freedom of thought and right of expression.

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LIEUT.-COL. FIFE-COOKSON.

LIEUT.-COL. J. C. FIFE-COOKSON, whose clever work, "With the Armies of the Balkans," has made his name as familiar to civilians as it was to military men, entered the service in December, 1864. On the outbreak of hostilities in New Zealand between the Colonists and the Maories he was despatched to that country in 1865. During the war he served both in the 18th Royal Irish and the 65th Regiment, and was awarded the medal.

After some years service at home and in India, Col. Cookson (to speak of him by the rank he now holds), passed the Staff College course in 1875-6, and was appointed additional Military Attache to H.M.S. Embassy at Constantinople on the commencement of the Russo-Turkish War, in 1877. In that capacity he was deputed to accompany the Turkish armies in Europe, and was placed in the position of the looker-on who proverbially sees most of the game. How well he availed himself of his position for independent criticism is shown by the book he published upon his return. Hostilities had already commenced on the Asiatic frontier when he received his appointment, and within forty-eight hours he was seated in the train in company with General Sir Collingwood Dickson and Captains M'Calmont and Trotter, *en route* for Constantinople. Until the following July, a period of about six weeks, he remained at the Embassy, engaged in office work, and was then detached by Sir Henry Layard to report upon the state of preparation of the works for the defence of Gallipoli. On his return at the end of a week from this duty he received orders to join the head-quarters of the Army of the Balkans and report upon its movements, organization, and every subject of military interest connected with it, and also, while on the way, to inspect and report upon the capabilities for defence of the intrenched camp of Adrianople. In two days after his arrival at Adrianople this last inspection was completed, and Col. Cookson then followed Suleiman Pasha to the front. While upon this journey he discovered the means by which the army of that general had been so rapidly conveyed from Montenegro. He states that the train was not only very closely packed inside with troops, but the tops of the carriages were also covered. A row sat all round the edge

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with their feet hanging down, while the space in the middle was occupied by others lying at full length. He afterwards observed that a similar system of packing was followed on board ship. Having to wait two or three days at a little station named Karabunar he was compelled to take up his abode in a first-class railway carriage in company with Major Leader, the correspondent of the *Daily Telegraph*, and considered his quarters a palace in comparison with the dirty rooms of the crowded station, or the shelters of tree branches which the soldiers had constructed. For food he had at this time little to eat but soldiers' biscuits, which they were compelled to soften in water.

After the operations at Eski Zara, for which he blamed Suleiman Pasha as adopting the worst of the three plans open to him, Col. Cookson had a narrow escape from death at the hands of a fanatic Bashi-Bazouk, who attacked him in a most determined manner. We will give this affair in his own words. He says: "As I rode through the streets with Pasha on the staff, accompanied by two troopers and my servant Carabet, an Armenian, I had what Suleiman Pasha, afterwards asking me about it, termed, '*une mauvaise rencontre.*' One of the Bashi-Bazouks from Asia, who are often fanatical, suddenly appeared, fresh, no doubt, from one of the street fights still going on, and evidently much excited. Taking me for a prisoner, perhaps, he rode up with his Winchester across his saddle, ready for use, and shouting loudly, 'The Ghiour! the Ghiour!' ('The Infidel! the Infidel!' When about ten yards off he checked his horse and began to raise his rifle to fire at me, but the Pasha having seen his intention, pushed forward and knocked it aside at the instant he pulled the trigger, and then began to belabour him with a riding whip. This the Bashi-Bazouk appeared to think no more of than if it were a shower of rain, for he put his head somewhat on one side so as to catch the blows on his turban instead of his face, and began to put another cartridge in his Winchester, the one just fired at me being fortunately the last with which the weapon had been previously loaded. It would have been more to the point if the Pasha had seized the Winchester, which was quite within his reach, so as to prevent its being reloaded, and had then called on the two Turkish troopers who were with us to make a prisoner of the Bashi-Bazouk instead of continuing to shower feeble blows on his head with the riding-whip. The rifle was pointing straight at me, and if after loading, the man had pulled the trigger without raising the weapon to his shoulder he could scarcely have missed me, as

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he was not five yards off. Moreover, I observed a villainous twinkle in his eye which made me think that the same idea had occurred to him. I therefore considered it was time to take a more active part in the affair than merely serving as a target. I knew that if I tried to draw my revolver from my holster the movement would be observed before I could execute my purpose. I therefore began to draw a small Deringer from a breast-pocket, and the Bashi-Bazouk having in his fanatical ardour, perhaps, not previously contemplated any personal danger, now permitted himself to be persuaded to ride away, contenting himself in doing so with raising his arm in the air and giving a wild shout." A similar experience befell Col. Cookson at Shipka, a shot being fired at him by a man about thirty yards away, but without effect. In this case he did not seek to discover his enemy, as even supposing another and more fatal shot were not fired at him in the attempt, there would have been difficulty in finding the man, and a personal encounter, probably having serious consequences, would have created a bad feeling in the army.

Col. Cookson was an eye-witness of the desperate fighting in the Shipka Pass, and in addition to his critical examination of the broader aspect of the struggle, he found time to note the most minute things which in any way could be turned to advantage. The value of pack-animals, the desirability of carrying a supply of axes with the intrenching tools, and the peculiar plan of carrying cartridges adopted by the Turkish troops were all jotted down, equally with the merits or faults of the various methods of attack by which thousands of men were sent to victory or to their death. The advantages of breech-loading guns, and the necessity of the use of the field telegraph and signalling arrangements were shown to him during this campaign. Indeed, with regard to the latter apparatus he remarks that had either means of communication existed in Suleiman Pasha's army at a certain stage of the fighting in the Shipka Pass, information might have been given which would have probably decided the fates, not only of the Shipka, but of the whole campaign.

In October, Col. Cookson was recalled to the Embassy, and towards the end of the following month set out for the Sofia district. After inspecting the hospitals of Sofia, and visiting various other places, he proceeded to Adrianople, where he witnessed the fatal supineness of the Turkish officials on that town being threatened by the Russians. From Adrianople he went to Gallipoli, in accordance with his instructions, in order to inspect the lines of defence.

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This work accomplished, he remained at Gallipoli until August, 1878, when private matters required his attendance in England. Col. Cookson's observations while in Turkey were those not only of the soldier, but of the keen and observant traveller, and having reduced them to writing, it is no wonder that "With the Armies of the Balkans" passed through many editions in so short a time. His account of the hard fighting in the Shipka Pass was as graphic as that of the versatile special correspondents of the period, while it also possessed the advantage of military exactness. The professional observations of a cool critical bystander during such a war must necessarily be of value to a non-combatant nation, if advantage be taken of them. Col. Cookson appears to have let nothing escape him; from the way in which the troops were handled to the smallest detail in their *accoutrements*; if the novelty were an improvement, everything was set down, and he showed the utmost impartiality in his criticisms of hostile nations, and the various commanders. On his return to England he was promoted from Captain to Brevet-Major, and soon after, on retirement, to the rank of honorary Lieut.-Colonel, in acknowledgment of his services in Turkey.

ALLEN EDWARD EVERITT.

THIS earnest lover and faithful depicter of the old and picturesque dwellings of our ancestors, is an artist and the descendant of artists. His grandfather, Mr. Allen Everitt was a well-known artist and drawing master in Birmingham, who lived to the advanced age of ninety-two. His father, Mr. Edward Everitt, was also an artist and for many years carried on business as an art dealer in the largest art establishment in the town, now conducted by his successor, Mr. R. W. Thrupp. On the maternal side, Mr. Everitt is also connected with art and literature. His mother was the daughter of David Parkes, of Shrewsbury, who was a well-known and highly accomplished Shropshire antiquarian, and for many years a regular contributor to the *Gentleman's Magazine*. The

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greater part of his life had been employed in collecting materials for a most complete history of Shropshire, illustrated by himself. His death in 1833 prevented its completion, and the manuscript was not in a condition fit for publication; it was purchased by Lord Berwick, and by him presented to the British Museum. So that Mr. Everitt inherits his taste for antiquarian art and literature, and for archæological pursuits and studies from both his parents.

Mr. Allen E. Everitt was born in Birmingham in 1825, and was educated at a private school, and for some time after leaving he assisted his father in business. His love, however, was for art itself, to which he became more and more devoted. Fortunately he was able to give his leisure as well as his whole heart to his favourite pursuits. He was for a time much occupied in drawing and painting, but more especially in sketching all subjects of antiquity in the surrounding counties. There is probably not a single half-timbered house, not one mediæval mansion, no moated building, no antique hall, no picturesque cottage, or time-honoured barn, to say nothing of old churches, now existing in the Midland counties, which Mr. Everitt's loving care has not sketched, and thus secured at least the preservation of their outward appearance. His drawings of such places are to be numbered by hundreds, and his collection is on these interesting subjects one of the richest probably in existence.

To this artistic work Mr. Everitt added that of drawing master, and has for many years conducted most successful classes both for ladies and gentlemen. One admirable point of his system is to hold sketching parties in the season, at which his pupils work out of doors, and draw from nature—a practice which cannot be too highly commended.

Between the years 1860 and 1870, Mr. Everitt paid several visits to Belgium, France, and Germany, making extensive portfolios of sketches of many of the cathedrals and old buildings in those countries. His love for antiquarian subjects finding a rich field for its exercise in the almost exhaustless examples of old architecture on the Continent. He has followed the same practice in many of the English counties.

In 1857 Mr. Everitt was elected a member of the Royal Society of Artists, in Birmingham, and in 1858 was appointed honorary secretary to the Society, an office which he has now held for more than twenty years, and which he still holds to the satisfaction not only of the members, but to that of all the artists who are from season to season brought into connection with the Society through its

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admirable exhibitions, which are held twice in every year. On the establishment of the Archæological Section of the Birmingham and Midland Institute in 1870, Mr. Everitt was appointed one of the honorary secretaries, and still holds that office. To the Transactions of this Society Mr. Everitt has contributed a number of excellent papers, illustrated by himself. These papers include such subjects as Aston Church, Handsworth Church, Archæological Researches Ten Miles round Birmingham, Old Houses in the Midlands, Northfield Church, Hampton-in-Arden, &c., &c.

Mr. Everitt is also Drawing Master to the Institution for the Deaf and Dumb, of which his father has been secretary for many years. The duties of this office are now, through the declining health of his father, discharged by Mr. Everitt.

In May of the present year Mr. Everitt was married to Miss F. Hudson, and the opportunity was seized by his many friends to show the estimation in which he is held. The members of the Royal Society of Artists presented him with a purse of one hundred guineas, and a cabinet designed to hold his portfolios of sketches. This will be a beautiful work of Art in itself; it was designed by Mr. J. H. Chamberlain, Vice President of the Society, and will be decorated with eighteen pictures in panels contributed by his brother members of the Royal Society of Artists. The members of the Archæological Society also presented him with a purse of fifty guineas, and a silver salver on the same occasion.

Mr. Everitt has illustrated some works of local and general interest. Of these we name as of special excellence, his illustrations of the History of Aston Hall, and the Holte Family, by Alfred Davidson; and Old Saint Martin's Church, the Parish Church of Birmingham, by John Thackray Bunce.

As an example of Mr. Everitt as an author, we quote a passage from his paper on "Handsworth Church, and its Surroundings," a church which, as the "last resting place of two of the greatest men of modern times—viz., James Watt, and his friend and partner, Mathew Boulton," is better known than many a more important structure. Our extract contains information which will be of general interest. "Handsworth," Mr. Everitt writes, "differs from the usual type of a village church, by having its tower placed at the eastern end of the south aisle instead of being either central or western. The lower story of this tower, now used as a vestry, is the oldest portion of the

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whole fabric. The tower of Claverly Church, near Bridgenorth, in the neighbouring county of Salop, is similarly placed, and of about the same date. This is the only other example that I am aware of in the midland district. The nave of the Church, extending westward from the tower, was lengthened a few feet early in the present century, and has a south aisle joined to the western wall of the tower. There is a chancel with a chapel on the north side, and a north aisle formerly extending from the chapel to the whole length of the nave, but this has been partially removed to increase the internal accommodation by the addition of a large modern transept, which has caused the removal also of the nave arcade on the north side. On the south side of the chancel and joining the east wall of the tower is a chapel, erected for the reception of Chantrey's celebrated statue of James Watt; and attached to the south aisle was a porch, in the Georgian architecture of the last century."

Mr. Everitt tells a good story of one of the rectors, the Rev. Thomas Lane, who held this office, in 1784. "Respecting this rector, an amusing incident is perhaps, yet remembered in the parish. It appears that the rector was possessed of a farm house on Sutton Coldfield, near to Rowton Well, and being desirous of ejecting the tenants for non-payment of rent, or other causes, he partially removed the roof of the house, and the tenants for a means of annoyance for this conduct, arranged that for a very long time two or more persons should be at the Parish Church on Wednesday and Friday mornings, to compel his reverence to read or have read the appointed service for those days. This gave rise to much bitter feeling on both sides, and was, it is believed, the origin of a public-house called the 'Parson and Clerk,' on the Sutton-road. On the barn door of the farm was painted caricatures of a parson and clerk."

Mr. Everitt was for some time a Member of the Council of the Midland Institute, and in June of the present year (1880) was appointed Honorary Curator of the Birmingham Free Art Gallery. Far and wide Mr. Everitt is honoured as an artist; beloved and esteemed as a man.

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GEORGE GODWIN, F.R.S.

AT Brompton, Middlesex, on the 28th of January, was born the well-known architect and writer, George Godwin. At the early age of thirteen George was placed in his father's office, at Brompton, Middlesex, his father being also an architect, and he consequently obtained practical experience as a substitute for scholastic discipline ; he learnt self-reliance by thus being placed in a position which demanded the exercise of his mental powers, and being happily gifted with a never-tiring amount of industry, his leisure hours were almost entirely devoted to the acquirements of useful knowlege, which served him well later in life. He made literary and scientific pursuits his hobbies. Science and literature were acknowledged to be distinguishing traits in the boy, which being fortunately blended, have distinguished the progress of the man. In his twentieth year he contributed to the "Literary Union," tales and essays of passing interest, also acting in the capacity of joint editor to the same. To prove that light and literature are not adverse to the pursuit of subjects of a practical and an exact nature, we find Mr. Godwin in 1836 receiving the first medal for an essay on Concrete, awarded by the Institute of British Architects, such essay being so highly thought of as to be almost immediately translated into several languages. It was the result of very close observation, and it has remained to this day a standard work on this subject, not only in this country, but in France, Germany, and Italy. In the years 1836 and 1837, we find Mr. Godwin active in originating the Art Union of London, and from the year 1839, he acted as Honorary Secretary to that institution. In the twenty-eighth annual report we read (this report being written by our subject) that the Art Union's original promoters felt that in proportion, that as the public taste was cultivated, so necessarily would a knowledge of the real qualities of art increase, so would artistic labours be more and more appreciated, so would the producers of such works be sympathised with and fostered. The result has unquestionably justified their expectations."

That the projectors of the Art Union were satisfied is not a matter of wonder, and the subject of this article has room

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to feel proud that his labours have obtained a well earned reward—the success ot the Institution.

The public taste has been raised to a higher sphere, and the artist placed in possession of that which is less meteoric than fame; the creation of his mind, the productions of his hands have been transmuted into gold. When we find that in a single morning the secretaries of the Art Union have paid the sum of £10,000 for works of Art, there cannot be any two opinions as to whether artists have been greatly benefited or no.

This wonderful result is reputed to be chiefly due to the exertions of our subject. We find that during the years 1845 and 1848 the existence of the Art Union was threatened, and it was only by the unwearying exertions of Mr. Godwin and a few colleagues, together with his correspondence and interviews with the Government, that it was preserved. This period of trial terminated in securing for the Art Union the sanction of an Act of Parliament and a Charter with an income of about £13,000 per annum, and there is little need to say that it promises a long continuance of its good work.

In 1837 Mr. Godwin produced a book entitled "An Appeal to the Public on the Subject of Railways," his active mind never tiring of seizing on any important passing event. In 1838 he commenced a history together with a full and lucid description of the ecclesiastical buildings of the Metropolis, published under the title of the "Churches of London"; it reflects a vast amount of credit at his then early age. This important work appeared in two volumes, and was illustrated with plates from drawings by Makenzie and Billings. Hardly a year had elapsed before he was elected Fellow of the Society of Antiquaries, and soon afterwards he was made a Fellow of the Royal Society, and a Member of the Institute of British Architects. A few months later the Societè Libre des Beaux Arts of Paris awarded him a gold medal for his published works. For many years Mr. Godwin contributed papers to the meetings of the Institute of British Architects and other societies.

He was also the principal contributor to several journals of the day, artistic as well as architectural, and amongst others, the *Art Journal, Architectural Magazine, and The Civil Engineer and Architects Journal.* His contributions included descriptions and notices of the Buildings of Belgium, Normandy, Poitiers, and Angoulême. He especially drew attention to the "Masons Marks" which, although existing largely

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on all fine old buildings, has been, strange to say, overlooked. Mr. Godwin was the first writer who drew attention to this subject. His first essay on these "Masons Marks" was printed by the Society of Antiquaries in the "Archæologia" in 1843, and so important was the question considered to be that Mr. Godwin has written many more essays on the subject, in which he describes how persistently marks of the same general characters had been in use by the masons of every age. He fully proves at the same time the high antiquity of the custom of using marks, and the existence of a system by which these marks were regulated in the craft.

Amidst his varied labours we find him as the author of the farce of "The Last Day," which was played at the Olympic Theatre, in October, 1840. He is also the author of several other dramas. In the year 1844, Mr. Godwin published a collection of articles under the title of "Facts and Fancies," and he subsequently contributed a memoir of John Bunyan to an edition of the "Pilgrim's Progress," which he edited conjointly with Mr. Lewis Pocock, his fellow secretary of the London Art Union. Also in this year Mr. Godwin commenced his editorship of the *Builder*, just before the completion of the second volume. The high position and pecuniary success the journal has attained speaks volumes in the favour of the conductor. The journal has contributed in a most marked manner to the improvement of architecture; and certainly much of the vast difference observable now in the London buildings, and in those which existed thirty-five years ago is solely due to the constant advocacy of a higher style of art by its editor. The collateral branches of art and science have also been advanced by the careful attention which has been constantly given to them in the pages of the *Builder*. In this journal which is by the profession it represents considered their organ, Mr. Godwin still continues to urge the advancement of his profession, to instil correct ideas into the public mind in relation to the adaptation of the different styles of architecture and to situations and conditions. Amongst many other works written by Mr. Godwin are "Buildings and Monuments, modern and mediæval" which should not be forgotten by those in the profession. A popular account of the styles of architecture, originally written as a series of letters to a lady, appeared in 1853 under the title of "History in Ruins." This was, so the author himself expressed it, "an endeavour to convey the history of architecture to the *more general reader* in popular language, omitting all possible technicalities and interspersing pleasant passages in appropriate situations, with the object of interesting the

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populace at large in an art which affects not merely our homes and the provision of structures for their fitting discharge of public duties, but the artistic progress and the æsthetic culture and refined enjoyments of a people."

He pointed out the defects in drainage and ventilation which were up to that time carried on upon anything but a proper principle. As civilization advanced persons began to see that humanity and morality pointed to the improvement of the dwellings of the poorer classes, many of which are situated in the bottoms of hollows, and in crowded courts and alleys. He endeavoured to show them that for their own safety it was important that the back lanes and dark places in a great city should be purified both morally and physically. The much lamented Prince Albert did his part in directing attention to what should be done, in 1851 by erecting a model dwelling in Hyde Park. Mr. Godwin, too, was active in this work, and in 1854, under the title of "London Shadows," he issued part of the result of an "Inquiry into the condition of the houses of the poor," which he effected in 1853. In this work he gives the reader a graphic description of a large portion of the population, drawing attention to facts which had not before been handled. He followed up this work by another called "Town Swamps and Social Bridges," which, as the title indicates, was devoted to the same benevolent end.

Few works are so striking as those penned by Mr. Godwin, a fact which has over and over again been expressed by the architectural profession. In the aforementioned works he has laid bare systematically and constantly for years the frightful condition of this proud and prodigious London. "He still finds," at the back of the bright thoroughfares where fashion disports herself, the festers and malignant sores with which the body of society is spotted. To the end of removing some of these he wrote and continues to write. This powerful little work concludes with these emphatic words, "We may dry up many sources of crime by education, and by the same means may lessen the amount of sorrow and lengthen life. Here surely are good wages to be had for good work; we may drain the swamps and increase the bridges." Much good has been effected but there is still much to do, and feeling this, Mr. Godwin again utilised his pen in writing a work, entitled we may "Drain the Swamps and Increase the Bridges." In the year 1864 Mr. Godwin again used his pen upon the same subject in a work called "Another

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Blow for Life." In this book he once more calls attention to the "way in which life is made short, health depreciated, happiness prevented, how manners are degraded, and crime and sorrow increased," and we earnestly pray that his call for aid will not be in vain. Such are some of the varied labours of a man whose name is firmly stamped in the sands of time, and it is to be trusted that he may be preserved in health and strength, and live to enjoy the blessings of this life for many a long year to come, and that he may reap the high reward of seeing many a swamp drained, and many a bridge built.

So far we have noticed Mr. Godwin's literary works only. At the same time that he has been engaged in improving the public taste, and contributing to the advancement of art by means of his pen, he has been presenting to us examples of architecture in various styles, and in various places. In the year 1847 we find him carrying off the palm for design of Colney Hatch Lunatic Asylum, for which design he received a premium. He designed St. Mary's Church, West Brompton, and the Infant Schools, Redcliffe, also St. Jude's, West Brompton, in conjunction with his brother, Henry Godwin. The fine church, St. Mary's, Redcliffe, Bristol, was placed under his care in the year 1846, and this now is completed. The spire of this church is the fourth highest in England. Mr. Godwin has directed the restoration of the tower of the old church at Fulham, St. Mary's Church, Ware, Standon Church, and others. He has also erected many farm buildings upon an improved and original idea of his own, he has likewise been the architect for a host of mansions, &c. The great Charles Keen, when seeking to represent Shakspeare with all the modern advantages of science and art that it was possible to obtain, consulted Mr. Godwin, to the drawings of whom we were, to a very great extent, indebted for the finely illustrative scenes which distinguished "Macbeth," "The Winter's Tale," "Richard II.," and "Henry VIII." There are very few men who have played so many parts, and so well; architecture has been advanced, art has been greatly aided, sanitary improvements have been urged onward, and consequently, the sum of human happiness has been increased by his labours.

Again, alluding to Mr. Godwin's literary works, we find him in 1878 publishing a book on the "Desirability of obtaining a National Theatre," not wholly controlled by the prevailing popular taste, which book there is little or no need in saying is a well and thoughtfully written one, upon a most important subject. It advocates one National Theatre

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in the metropolis, and he asks for this one Theatre to be supported by Government subsidies or by private subscription. Such Theatre to be rendered independent of the caprices of fashion, or the prevailing taste of the public. He says it must be a Theatre in which the educated public can enjoy regularly, and not spasmodically, the best plays, acted with intelligence and placed on the stage reverentially and artistically—a National Theatre where the glories of our past writers might be enjoyed, and new poetical and thoughtful works brought forward.

We may add that there is a probability of obtaining this at no very distant date, and opinions in its favour have been expressed in influential quarters. The book is a most important one, the author having consulted the very best authorities on the subject, and we can only add that it ought to be perused by all, theatrical and non-theatrical.

WILLIAM HAZLITT.

IN the time of our youth, sitting alone by a winter fire, a warm, full light filling the room, we read one of Hazlitt's lectures. Circumstance, book, and mood were in harmony. It was the seventh lecture, on the literature of the age of Queen Elizabeth. We read of Lord Bacon, of Sir Thomas Brown. The passages from them and the author's remarks roused and warmed the soul. We came to Jeremy Taylor. The author drew us more and more under his spell as he described the character of the writings of the great divine. "They are more like fine poetry," he went on to say, "than any other prose whatever—they are a choral song in praise of virtue, and a hymn to the Spirit of the universe." We became transported. A passage followed from the "Holy Dying;" a second (a description of morning), on which the lecturer remarked, "This passage puts one in mind of the rising dawn and kindling skies in one of Claude's landscapes." Then came the last—"In speaking of death, our author's style assumes the port and withering smile of the King of Terrors:"—here follow passages from Jeremy Taylor, and the conclusion came thus—"'I, that wore a

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mitre, am now a little heap of dust.' He who wrote in this manner also wore a mitre, and is now a heap of dust ; but when the name of Jeremy Taylor is no longer remembered with reverence, genius will have become a mockery, and virtue an empty shade." That was an awakening moment ! On these words Hazlitt took possession of our heart, which he had long assaulted, and he remains there until this hour.

We can justify our subjection. Ebenezer Elliot acknowledged the same homage and inspiration received from Hazlitt ; and in that paper, in the conclusion of it, he is not exceptionally powerful. It is a good example of the style which brought back admiration for our elder writers. Hazlitt is the prince of quoters, and his remarks are generally as fine as his author's.

So stands the matter with us. Those who speak of Hazlitt speak in warmth. Their remarks have no calm, equal flow —they are infected by his passion. The minds who have studied him speak in their strength—there is no prattling of the pen when he is its theme. And yet we seem to stand apart from his warmest admirers.

None we have heard, or read of, look on the man as we do. Was he the most melancholy wreck of era, as an eminent writer declares ? Not unto us—not unto us ! We behold him doing his life-work in eighteen short years—manhood was glowing youth in him, and he was radiant to the last. To us he was a Promethean life-giver. It is something to have him (in his books) all round us.

It is a necessity of our admiration that no single sentence or act suffices to establish a permanent influence over us. We must make inquisition—we nust know the man ; not only what he has done in this or that—what he appears to be—but what he is. This we have done with others before, who have become mental or moral forces in our being. We do it now with Hazlitt.

With us he has come to represent the Energy of Passion. This is shown in the sentences and manner which took us in thrall. As we further inquire, everything in him and of him partakes of it—it is throughout all his life. His life was one Passion. His love, his intercourse, his hate, his reading, his humour, his politics, his wit—all made but one Passion.

Painting was a family instinct with the Hazlitts, and William possessed it. Painting was ever a passion with him ; but his imagination and ambition exceeded the powers of his pencil. Titian, Lorraine, Rembrandt, were his idols,

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"Jacob's Ladder" his ideal subject. At twenty-six he withdrew from a profession in which he could not excel. He turned to literature. Hazlitt's writings are his life—they are part of the one Passion.

He entered the unpromising field of metaphysics. He traversed the sympathies and impulses of human nature. He studied the faculties, the operations, the aspirations of the mind—the acts and endeavours in which it manifests itself. He surveyed the rise and progress of modern philosophy. Thence he entered into national affairs, political and social, and weighed and measured those who manage and influence them—statesmen, orators, thinkers, writers. The rules of his native language came under his consideration by the way. Biography next had his attention. Then, after ten years' dallying, he touched the Essay, which combines all his qualities, includes all his experiences. Henceforward we see the master of the Protean pen. The following eighteen years his works comprise poetry and the drama, personal conflicts, painting, stage criticism, outpourings of love, travels, life, art, manners—all.

His first volume, "The Principles of Human Action," was his only dispassionate work. Therein he sounded the movements of the human mind, combating the creed of selfishness. He is full of subtle reasoning; but through the dry, metaphysical style his poetic nature bursts forth—we see the promise of the various-coloured pencil of the future essayist. By a reference, we know he is under the charm of Wordsworth. He quotes Bacon. On reading Hartley, he feels like a dryad shut up in an old oak-tree, his "sides pressed hard, and bored with points of knotty inferences . . . without being able to catch a glimpse of the actual world without him." The coming mental analyst and poetic critic is foretold in a note on the character of the French. He forgets not Shakespeare in this arid province of thought; Rousseau's name and character he must pronounce, though it be in by-play; and in his most imaginative moments he has not excelled his picture of the triumph, the joy, the glory, of the "solitary thinker." This little volume exhibits one of those men—one amongst the millions capable of great things—who coldly reasons and calculates his position, and then works out his results with passion—one who will do all it is possible for him to do in the world.—"Though bold in action, and not easily turned from his purpose, Pizarro was slow in arriving at a decision." Hence came a consistent life—Passion, intense, full of frailty, but Passion supreme.

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We have to speak of Hazlitt's intensity on the very threshold of his literary purposes. Friends, alert to damn with faint praise, say that he had little reading, and wanted wide intellectual culture. Learning is comparative. Maybe he was not so widely read as Isaac D'Israeli, or as Leigh Hunt; he had a larger range than Lamb; he certainly did not command the learning of Bayle. But what an opening of the gates of the dominion of darkness to hear it asked of a man of power, "What has he read?" And the question always comes from one of those rush-light souls who can never give you so much of an idea of a book as stands on its title-page—"What has he read?" They want some other standard than that of a man. Why, the evidence of a man's information, be it from reading or hearing, is shown in his speaking or writing, one would think. With all the charms that reading possesses it is necessary to read but few books to get the chief wisdom of the world. Intensity here is everything. However much we have descanted upon the Paradise of sweets that lies around us in our library, wisdom is in our midst, and is always known of her children. Intensity here is everything. A piercing, appropriative mind can be fully equipped, deeply instructed, by half-a-dozen volumes, and the stray wisdom which is ever coming to us as human nature's daily food. Do we ask of the greatest minds, "What has he read?" Intensity here is everything. Hazlitt was widely, but, above all, closely read.

Again, there is another species of friendly critics who consider they afford a judgment of Hazlitt by telling us what he is not—"Ah, he might have been so much more!" This is a compliment, and no detraction. He has then had the quality of great minds to produce in us glorious expectations, created in us great ambitions for him. Yes, who of us would not like Shakespeare to have done certain things, and Spenser, and Fielding, and Steele, and —Hazlitt?

We have thus no drooping, worn spirit, dealing in hackneyed phrase and trite illustration. There is nothing lukewarm in him; no casual fruition, joyless, unendeared; he comes to his subject ardent and prepared for all its play, ready with breathing illustration, and language dipped in the woof of the rainbow. Intensity throughout. A thoroughly masculine mind; one that will break, not bend; through fateful casualties, indisposed to gather round it troops of friends, yet so self-centred that it will show us how, wanting these supports, a man can be a man. It is

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nothing against, but adds to, this triumph of intellect, that it is attached to positive and unrelenting enmity; the very style of the writer would make his enemies feel as though the princes of our literature were denouncing them; it qualifies not, but enhances, our admiration that the poet's "hate of hate," and "scorn of scorn," was a dower Hazlitt obtained by his own endeavours, that all hands were raised against him because his own was raised against all, that his bitter isolation was self-wrought. So much the more is the truth verified that the mind is its own place, so much the greater this supreme triumph of Passion.

No phase of this Passion ever suffers eclipse or wane. He gave up painting, but he was always a painter—a thousand of his passages could only come from a painter's pen—it was painting added to poetry that gave his soul its golden age—but, apart from this, he was always a painter; references to the art haunt every volume; he always held "green, blue, red, and yellow, as the precious darlings of his eye." In a picture he finds—

"All earth can take or heaven can give."

The calm, bright evening, the green, promising fields, the abounding harvest, the magical effects of light, shade, and colour from the working elements, all that his soul yearns for or rejoices in, he finds in the productions of his divorced art. And how he writes thereon; Ruskin has palpable elaboration; Hazlitt is unconscious, rapturous outburst. He throws himself into a picture with vehement delight, similar to that expressed in "On Going on a Journey": "From the point of yonder rolling cloud I plunge into my past being and revel there, as the sunburnt Indian plunges headlong into the wave that wafts him to his native shore." The scene lives, the colours shine, the elements move, heat and cold breathe from the surface; the figures he notices are real men and women, they are creatures of flesh and blood—that lady's skin has a texture of honeyed richness, "her air is languid from a sense of pleasure;" they have souls, too; you surmise their thoughts, you feel their purpose; you can discern to a nicety "the expression in the English lady; it springs from her duties and her affections;" you see in Raffaelle's "Elymas the Sorcerer"—look at him closely, and note the painter's intuitive perception of character!—the most signal illustration of religious hypocrisy. He revelled to the last in Titian, Raffaelle, Rembrandt, Correggio,

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Giorgone, Poussin, Rubens, Vandyke, Claude Lorraine, Salvator Rosa, and with Hogarth and other moderns had many a pleasantry. How he analysed their method, dwelt on their preserving, industrious execution, "where every touch appears conscious of its charge, emulous of truth, and where the painful artist has 'so distinctly wrought that you might almost say his pictures thought'"! How he lingered on every detail of their particular productions —how he gloried in their every success! And why?—we shall see in a moment. Oh, how he sunned himself in the trophies of that art! When he spoke of it, it seemed to him supernatural—ay, everything—life, religion, heaven itself. As an object in nature "having something Divine in it, which the heart owns and the imagination consecrates, the object in the picture preserves the same impression, absolute, unimpaired, stamped with all the truth of passion, the pride of the eye, and the charm of beauty."

No wonder, then, that Painting—and her sister Poetry, too, as we shall shortly see—gave him possession of the most fascinating women, covered the waste of his life with imagination's fairest flowers—that some of the productions of his idols became to him presences which coloured his thoughts, cheered his mind, directed his pen. The Louvre was one of the spirits that peopled his life's day-dream, and of all its treasures "A Man in Black," by Titian, enthralled his soul so completely that in the gardens of the Tuileries he declared that the scene there and the "Man in Black" were the two things in Paris he liked best. Titian's "St. Peter, Martyr" was ever with him; when he went to see it in Rome he lost nothing by his own previous vision of it—nay, seemed to gain nothing—content to say less of it than of other pictures—yet in all-sufficing words—"It fills the mind without an effort;" "As a picture, it is the finest in the world;" and (the Louvre again!), "That, and the 'Man' in the Louvre, are my standards of perfection." And to mention only one more instance, which is a key to the whole matter, he held ever conspicuous in the gallery of his mind Poussin's picture of the shepherds in the Vale of Tempe going out on a fine morning of the Spring, and coming to a tomb with this inscription—"*Etego in Arcadiâ vixi*!" ("I also was an Arcadian!")

This picture—no, *the sentence*—he never tires of repeating in his writings in a proud, hopeful tone. It expressed his all of ambition. He was ever at one with the triumphs of painting. His was epitaph of glory; the laurels of the heroes of the art rustled round his head to his latest hour.

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We care not to speak of Hazlitt as the art-critic. His place as such is fixed, and in that certainty we leave it. We have referred to painting as part of the Passion which was his life, spoken of it as being interfused through his whole being, pervading all his writings. It became blended with Poetry—Painting and Poetry made part of this life-passion. Hence, when he lays bare the ambition of his soul, he says at one time, "If I could produce a head at all like Rembrandt in a year, in my lifetime, it would be my glory and felicity, and wealth and fame enough for me!" At another time, "That other line in the 'Laodamia'—

'Elysian beauty, melancholy grace'—

I would as soon have written that line as have carved a Greek statue."

And when he came to frequent the Theatre, advanced in manhood's years though it was, he was all fire; his passion seized on the poetic forms that moved upon its stage; his eye caught every gesture, all silence, and his ear each articulation. It is clear that he had a quickness of perception rarely equalled; a moment was a kingdom to him there. How he lauds the stage as the ruler of the passions, the refiner of manners, the minister—nay, the creator of virtue! "Wherever there is a playhouse the world will not go on amiss." What sympathy he has with actors, in their professional capacity and as citizens! Not so much has he with the audience. It is fair game for his raillery and satire. Has anything been more truly and bitterly said than this?—"I observe that the great puppets of the real stage, who themselves play a grand part, like to get into the boxes over the stage, where they see nothing from the proper point of view, but peep and pry into what is going on, like a magpie looking into a marrow-bone. This is just like them. So they look down on human life, of which they are ignorant."

The stage is quite another thing. It is as good as an Austerlitz to him that he saw Kean in his first performance of *Shylock*, "when there were about a hundred people in the pit," and that he gave the immediate decided note as to the great luminary that had risen upon the stage. How he followed the career of the tragedian with a jealous, loving eye, noting his rendering of every character, of every important passage in speech, soliloquy, or conversation! He glories in all the power and excellence of an actor; when Kean, as *Richard*, in his last struggle, after his sword is wrested from him, fought with the air; and on the record that when Garrick once played *Lear*, his crown of straw

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came off, yet nobody laughed or took the least notice, so much had he identified himself with the character—and on a hundred other incidental tests of power and genius. Actors thus come to mingle with all the realities of life and literature. From a critical notice of Fielding's "Tom Thumb" he glides into a rhapsody on the powers of Liston. One of the two or three things that he was proud of was his sketch of *Millamant*, from Congreve's "Way of the World." Even to this he must attach some impersonator—"I would rather have seen Mrs. Abingdon's *Millamant* than any *Rosalind* that ever appeared on the stage." He cannot discourse on "The Spirit of Monarchy," but Kean and Young are made articles of politics, of course to the advantage of Kean, who "has a heart in his bosom beating with human passion."—All that the stage presented had his rapt attention and his admiration. The ballet had cunning witcheries, with its fair shapes and poetry of motion; and singing could take his prisoned soul and lap it in Elysium; these, too, blended with his thoughts and life. Look at his essay "On Criticism," how he dashes aside to speak of songstresses, and of Catalina —"In singing the last verse of 'God save the King' not long ago, her voice towered above the whole confused noise of the orchestra, like an eagle piercing the clouds, and poured 'such sweet thunder' through the air as excited equal astonishment and rapture!" We do admire the dainty *Ariel* spirit of Hunt, but, oh, we must also have the robust, passionate Hazlitt, who should be the very pearl for actors' regard and and gratitude. "All the world's a stage!" Hazlitt saw something more; to him the stage could be all the world.

The chief vehicle of his writing came to be the Essay. His lectures are but essays; his dramatic criticisms are but fragments of essays. The Essay is a form of composition that stands by itself; it fills a somewhat similar place in prose to the sonnet in poetry—or it would be more correct to say that it has the fixed principle of the sonnet combined with the license of the ode. The essay is the expression of one thought or one view of a subject; in form it varies—it may be terse and direct, or wanton and discursive; in length it points to brevity, but has no exact limit as to a line or page. With Hazlitt it was begot in enthusiasm, dashed off with no regard to construction; once his idea started, and you know not what it will bring, whether airs from hell, or spiced dainties from silken Samarcand; you know not where it will lead you—the associations with the subject, like the pig mentioned by Hunt, may go down "all manner of

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streets." The title is one thing; the essay itself is many things—holding affinity strong or fanciful to the one thing. It is a creation fair but not immaculate—not shining through the cloudy rack of various thought "orbed and perfect as a star," but as nebulous matter drawn round a first idea. Speaking of Genius and its powers, Hazlitt withdraws from his subject into nature's sweetness and solitude, and finishes with reading a delicious comedy in a country inn over coffee and bread-and-butter; he abruptly leaps from considering England's painter-humourist to speak of Raffaell's cartoon's, and, thereon, his imagination takes flight across the Channel, to the time when Art there "lifted up her head and was seated on her throne . . . There her votaries came and worshipped as in a temple. The crown she wore was brighter than that of kings." He concludes "Religious Hypocrisy" with a painter's criticism of "Elymas the Sorcerer." In Hazlitt we have the *abandon* of the essay; its nature with him is different to what it was to Bacon, Montaigne, Lamb, or Hunt; it is not something to calmly brood over, it slumbers not on the halcyon wave, it arouses the faculties; in his hand the thing becomes a trumpet. His own joy secures that of the reader. He has the open vision of our elder essayists, is watchful of all the doings of the every-day world, but he brings more subtle metaphysical aid to ascertain the workings of the inner mind of man and woman, and he adds a warmer colouring from painting, poetry, and the gay creations of fiction. In the charm, he himself counts for something; he speaks of himself as if he was somebody whose incomings and outgoings, observations and thoughts, were of first importance; the essays are full of personalities, as much as to say, "You remember that and this; I was there and here." In fact, the essays are a free embodiment in words of William Hazlitt, a delineation of his dauntless, vagrant, passionate nature.

So was it with Books, and so was it with Nature, to which Books often blind us. All comprehensive Passion embraced both, and never relaxed its force, but swept vehemently through all things—

> "Like to the Pontic Sea,
> Whose icy current and compulsive course
> Ne'er feels retiring ebb."

Books, we might almost say, were more to Hazlitt than to Lamb, although the latter was a pure book-spirit. Think of Hazlitt loving Richardson, relishing "Sir Charles Grandison" so much that he could say the effect of reading it "is

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like an increase of kindred." There flashes forth the pure spirit of a lover of books! He takes the characters to his heart. He lectures on novelists, but does not treat them as a mere material of contract, to be paid for at a certain fixed price. The stars to him are not astronomical, they still speak the language of the soul; the novelists—that is, those he loves—are

"Serene creators of immortal things."

He ever repeats Gray, "Be mine to read eternal romances of Marivaux and Crebillon!" The novelists and their characters are with him always; his daily companions they are in his musings; he ever introduces them into his discourses.

So is it with all books, as we shall see—poetry, dramas, divinity, painting, comedy, tragedy, biography. But books did not chain him to town or city. His passion did not find its lair in a single small room, its food in a folio, its ample excursion in the busy street, as though it were but a change of reading, a chapter in one of the liveliest of books in the flesh. Thus was it with Lamb, who execrated what he called "the purposeless walks" of the country—who was (as said his friend, when imitating Pope in paying "divine compliments") "the worst company in the world out of doors, because he is the best within."

Not so Hazlitt. Books, and the spiritual beings that live therein, possessed him, but did not fetter him. He could find enjoyment in the country; nay, he sought it. Winterslow was one of the dwelling-places of his passion. "Here I came fifteen years ago, a willing exile, and as I trod the lengthened greensward by the low woodside, repeated the old line—

"'My mind to me a kingdom is.'"

Satirist, humourist, metaphysician, critic, poetic dreamer, all find a home in this country spot.

Nay, more than this, he is a changed man with this change of place. In London he is slow to move, he has the weak, dejected air of an invalid, he lingers in bed, lingers over his tea, reluctantly stirs abroad. In the country behold him another being! He immediately gains an elastic, energetic step, radiant, hopeful looks; a new spirit seems to have taken possession of him, and quickened his frame and all his faculties with a brighter life. His writings on the country babble the pretty secret, they are ever fresh and sparkling.

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Look with what gusto (when discoursing on poetic matters) he analyses "the love of the country, which has been sung by poets and echoed by philosophers." What a beautiful summary of the matter he gives in those words, "In our love of nature there is all the force of individual attachment combined with the most airy abstraction!"

Nor in this phase of passion do we see some other phase weakened; or find, what might be expected, his mind for the time divorced from Books? Quite the reverse. He of all others made the love of Books and Nature one Passion. Perhaps the most compact and beautifully unique of his essays is that "On Going on a Journey." He sounds nearly every note of the pleasure that the country gives—its unspeakable, mysterious joy—"Does not this daisy leap to my heart, set in its coat of emerald?—yet, if I were to tell you the circumstance that has so endeared it to me, you would only smile;" its heavenly thoughts "that lie slumbering on golden ridges in the evening clouds;" its delicious after-suggestions of the flesh, "what one shall have for supper." But amidst all there are recollections, there are voices, there are presences, of Books. In this essay he speaks of reading "Paul and Virginia," and Madame D'Arblay's "Camilla," of reading "New Eloise" (more of which hereafter) on his birthday, 10th of April, 1798, at another inn, and his country walk thither. He repeats this incident in another essay, to tell us that he read it when seated "on a sunny bank in a field in which the green blades of corn waved in the fitful northern breeze," and he never felt his "glassy essence" so much as then. Then, again, he read Chalmers's "Sermons on Astronomy," on a delightful morning, "under the shade of an apple-tree." And many more reminiscences are there, which we may not here mention. And, oh, let us open the horn gate of dreams, for in none other land than that resides that close of his fourth lecture on the Elizabethan poets. From the drama he passes to the stage, and abruptly rises to a loftier region—"I think still higher of nature, and next to that of books." Then he tells us that he writes on Salisbury Plain, he has the society of a few old authors who sit with him at breakfast, walk out with him before dinner, and are with him during the silent evening hours, while "I take mine ease in mine inn." He mentions some of the names of his favourites, most musical, most cheerful names; and we believe him, for the lustres proved it true—"I should have no objection to pass my life in this manner out of the world, not thinking of it, nor it of me."

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He feared not to gaze on "Nature's naked lovelinesss;" he wanted no company to keep him from his thoughts; he did not even desire a friend in his retreat—

> "Whom I might whisper, 'Solitude is sweet.'"

Something he did need, certainly, but it was a Book, not a human being. More were books to him than companions in the body. He thought of picture-galleries, he thought of the stage. These he could forego for the time, but a book he must have. Nature was with him, give him a Book, and he had the all-in-all of human happiness that was allotted him.

At least out of these flowed his happiest hours, Nature and a Book. Believe it for what he has so often said.

> "Music, when soft voices die
> Vibrates in the memory.
> * * * *
> And so thy thoughts, when thou art gone,
> Love itself shall slumber on."

Through that same philosophy of love we know he spoke truly, for the olden, golden records and memories slipped from his pen frequent, unawares, and only from the overflowing fulness of the heart.

Nature he worshipped with passionate feeling; believe it, too, for what he has said, but more for what he wrote under her inspiration. "At other times my style may be" (which it rarely was) "cramped, dry, abrupt; but here it flows like a river, and overspreads its banks. I have not to seek for thoughts or hunt for images; they come of themselves, I inhale them with the breeze, and the silent groves are vocal with a thousand recollections—

> "'And visions, as poetic eyes avow,
> Hang on each leaf, and cling to every bough.'"

But we shall not linger over all we know and feel on this theme. We should have liked to see Hazlitt at Winterslow, next to that to see Winterslow.

This brings us to another phase of this Passion. Whence came this love for nature? Wordsworth nourished it in his manhood, but it was Rosseau created and nursed the feeling in him.

> "The blessing of my later years
> Was with me when a boy;
> He gave me eyes, he gave me ears
> * * * *
> A heart, the fountain of sweet tears,
> And love, and thought, and joy."

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Hazlitt was Rousseau in much. Herein he was more. He blended his passion for nature with Rousseau himself; he identified Rousseau with some of his most ardent feelings for it. Rousseau, we might say, was portion and parcel of this aspect of Passion.

He refers frequently, and always with freshness, to Rousseau. His special essay on him counts for nothing; such things may be done under loveless necessity, or under the impulse of a passing admiration; he also wrote an essay on John Buncle (delicious subject!), but with all his delight in the English Rabelais, he makes no figure in Hazlitt's writings. Not so Rousseau.

We have to know that he spent two whole years in reading the "Confessions," and the "New Eloise"—the happiest years of his life—that on a certain day, at a certain place, under certain circumstances, he read the letter of St. Preux, describing his feelings as he first caught a glimpse from the heights of Jura of the Pays de Vaud, and the style gave him "the same sensation as drops of morning dew before they are scorched by the sun." There his love for nature gave its first motion in the womb of his brain; his life received a permanent colour from that moment. We know this of a truth, for long years after, when rehearsing on "Old Books," he must unbosom himself of some of his first raptures over the "New Eloise;" and when writing on "Dreams," we must be told the sobbings over it of twenty years return upon him in his sleep. More than this, he places above Wordsworth's lines on "The Cuckoo" the exclamation of Rousseau, "*Ah, voilà de la pervenche!*"—with which all Europe has rung, says this passionate idolator.*

Bride of his young imagination was the intensity of Rousseau. Nay, but this was not all. Hazlitt likes to remember that Rousseau's first sight of Madame Warens was sweet to his heart after a lapse of fifty winters. Hazlitt, though for a shorter period, emulated the fidelity of that first affection. Rousseau was joy to the time of his youth—all the dearer is he to his age. Ay, verily dearer, because Rousseau, in his "Confessions," so vividly revives the glow-

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* Behold in this the full force of the lines he frequently quotes—

> "Masterless passion, sway us to the mood
> Of what it likes or loathes."

He came to dislike Wordsworth personally; but he was loyal throughout to Wordsworth the poet. Yet he fails to place against Rousseau's periwinkle that of Wordsworth, which contains lines with which all ages shall ring.

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ing images of the past, and "makes a rosary of the flowers of hope and fancy that strewed his earliest years." Thus was it said by Rousseau, "Feeling life fleet from me, I endeavour to catch it again by its commencement." Something more he got from Rousseau—the gall of bitterness. When writing on "The Literary Character," he must treat us to "*Tout homme réfléchi est méchant.*"

This brings us to the qualities of Hazlitt's genius. He could, indeed, draw off the shining mask, and show the unmeritable stuff that lurked beneath. One of his best satirical sketches is where he describes, and then strips off, the all-conscious, smiling, self-satisfied complacency of a certain Lord Chancellor—"*Tout homme réfléchi est méchant.*" Wit he had in no small degree, and it was generally tinged with irony—not less frequently than that of Gibbon. On the wish to see Shakespeare, he would give a great deal not to have seen him, "at least, if he was at all like anybody else that I have seen." On a certain popular form of verse he says, "The decomposition of prose is substituted for the composition of poetry." He has, at times, the manner of Swift and Rabelais. Witness many of his pungent passages on his contemporaries, and his by-the-way description of Sir William ———, beginning, "Calipash and calipee are written in his face." For a specimen of mellow, overflowing wit, take his reference to the creator of *Gargantua* and *Pantagruel:* "His words are of marrow, unctuous, dropping fatness. . . He was a mad wag, the king of good fellows, and prince of practical philosophy. His were the saturnalia of wit, the riches, the royalty, the health and long life."

Hazlitt had little gaiety, but it does come out at times. In "On Want of Money" there is some of Hunt's airiness; but in such an essay you get three times over what another would give; he brings in morality, and the bother makes you feel that you want money. His character of *Millamant* is another matter; it was one of his happiest hours, when bright humour and sprightly style cohered, when he took this fair dame out of comedy, and made her the very *Faëry Queene* of modern ladies. In logic he is keen, in anger impetuous, in scorn withering in his loftier moods, his sweep and force are imposing; he rivals the greatest masters of language; the style seems to prophesy coming greatness—of such significance is that sentence on Fame, "Fame is the sound which the stream of high thoughts, carried down by future ages, makes as it flows—deep, distant, murmuring evermore like the waters of the mighty ocean."

He professed only "to attempt to guide the taste of the

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English people to the best old English writers." But his reading was a passionate matter; he saw living things in books, and his passion made them live again to his readers. When he speaks of the elder poets he is transported; the live coal burns on his lips; inspiration flows into his soul from the shrine where he worships. His sentences rise and fall on the feelings of the page or scene; and when one supreme emotion makes itself known, it rolls along in a pomp of words.

His character applies to all his writings; the impressions of his own heart are given to us; his autobiographic interpolations are second only to Milton's in the aptness of their introduction, and in best affording an insight into the author's mind. He ever, as he says of another, "leaves stings in the minds of his readers, certain traces of thought and feelings which never wear out, because nature had left them in his own mind." His was not only a fertilising mind, but like the spring, a spirit quickening the minds of those that read him. His method of reproduction was the necessity of his pursuits. Even this was not without its compensation; in the heat of a political correspondence he will strike off a passionate reminiscence, one of the ciphers of his life, afterwards it will appear in conjunction with other ardours as an article, then as a peerlees essay. He has also the brevity of intensity. Substitute one word and we have the greatest part of Carlyle in Hazlitt, "The spirit of Hero-worship is nothing but the craving in the human mind after the Sensible and the One." May we not extract from him the shortest of sermons, except, of course, that reputed of Swift: "'Charity covers a multitude of sins.' Wherever it is there can nothing be wanting, wherever it is not all else is vain." Ye creatures, servile to the influences of the trappings of the hour, let this add to the fierce distemper of your dreams: "Fashion is Gentility running away from Vulgarity, and afraid of being overtaken by it. It is a sign the two things are not far asunder."

Hazlitt's life tells the same tale. Passion was in his writings, because his life was passion—full of spirit, impetuosity, fearlessness—one passion. And this it is that has made the leading incidents of his career more vivid than those of any of his contemporaries.

He was a child of the French Revolution, and like it was all fire. "My sun arose with the first dawn of liberty. . . We were to run a strong race together, and I little dreamed that long before mine was set the sun of liberty would turn to blood, or set once more in the night of despotism."

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Carlyle has given the key to human interest in biography when he said "he would rather read of Webster's cavernous eyes, and arm under his coat-tail," than all the relater's speculations in the relater's book, and after this manner Hazlitt is known to us.

"Tom Jones" broke the spell of his childhood: he remembered to the last the place where he sat to read the volume, the day when he got it, the feeling of the air, the fields, the sky. Then came the other masterpieces of fiction in the fortnightly numbers of Cooke's "British Novelists." "Talk of the *ideal?*" he cries, in his latest years; "this is the only true ideal—the heavenly tints of fancy reflected in the bubbles that float upon the springtide of human life."

The next stage brought him to Burke, "Junius," and Rousseau. Over them his wonder and admiration never wearied. "He laid down the book to find out the secret of so much strength and beauty, and took it up again in despair, to read on, admire." Of his fervid feeling for the "New Eloise" we have already spoken. Under this tyranny he despaired of ever writing a single line—he, this Passion, which had to rival them all in some of their degrees of excellence.

This came in 1798. Our literature could not spare his "First Acquaintance with the Poets." His meeting with Coleridge is a mark in our annals of books and men. It was the apocalyptic event. "I had no notion that I should ever be able to express my admiration to others in motley imagery or quaint allusion till the light of his genius shone into my soul."

Eight more years roll by, and he goes to Sadler's Wells with Charles Lamb. He has only, as yet, written a small metaphysical work and a political pamphlet, and the coming stage-critic could, at this advanced period of life, "almost count upon his fingers the times he had seen the inside of a playhouse." It is even six years more, after he has been married four years, when he is four-and-thirty years of age, that he begins his wonderful career of writing. And to these writings we turn to learn all we have said, and—with an incidental whisper from an acquaintance, know all we do of him.

A pale anatomy; a shadow among men, shrinking from general intercourse, restless as the wind. A spirit "fretting its pigmy body to decay," gleaming forth in supernatural looks from eyes under overhanging brows, looks that are felt, that are ever remembered, full of the demoniacal force that marks his writings. A distrustful soul that manifests itself in unmistakable involuntary movements, like those of the French officer of the "Prelude," whose

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"Sword was haunted by his touch
Continually, like an uneasy place
In his own body."

This is the being whose writings and life are one Passion! He is one with the stormy uprising in France, and at one with the spirit that rides upon that storm. He is staggered by Waterloo, and the world knows of it. His pen speaks his wild disappointment—the pen which, it was said, "could shake princes, and potentates, and make them tremble in their seats of power." Across his path there comes "a sweet apparition," a humble maiden to all other eyes, but to Hazlitt clad with the glories of the loveliest and holiest of women; he preaches his frenzy to the world, every stone prates of the whereabouts of his passion; he holds no middle course; he snaps a loveless matrimonial bond, and when betrayed by his fair idol, sets forth to all eyes and ears the story of his delirious attachment in all its perilous particulars.

After this manner his life and writings make one Passion! You cannot fail to see in all he says that he is a citizen of the world as well as a man of letters; he makes you know the world he is in, equally as well as his favourite books. No one is like him; books with him are life—those he reads, those he writes. You do not know him without knowing Winterslow and his communion there with nature, nor can you know him without knowing the "Southampton," and its evening society. Every essay stirs with some vitalising anecdotes or sayings. "They talked of Titian and Bernini." "The names of these great sons of memory were in the room." He is rich in personal references; his autobiographic reminiscences live in every syllable. He is a treasure-house in regard to special sons of genius. What fine things has he not said of his contemporaries, and severe ones, too! What wailing, menacing, rejoicing, triumphant notes he sends forth over Coleridge and Wordsworth! We value Hunt more highly from the incidental references to him, but as for Lamb, we should, in losing Hazlitt, lose nine-tenths of the force of his wisdom, his wit, his religious feeling. Hazlitt gave him the intense personality he enjoys with all his readers. Lamb tries to get a snug little place at Highgate; it must gem an essay. So is it when Lamb takes it into his head to read "St. Evremont." Then, in another remote essay, "I remember when Lamb's farce was damned (for damned it was, that's certain);" in another, "I think I must be friends with Lamb again, since he has written that magnanimous letter to Southey, and told him a piece of his

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mind." And what could replace those breathing pictures, whose immortal evenings, which compose the essays "Of Persons one would Wish to have Seen" and "On the Conversation of Authors."

So are the most precious moments of his own existence brought before us, and made part of our own experience, by reason of his passionate nature. We see it furthermore in some single impressive circumstance, as in "The Fight;" he wrote as he felt, like one moved with the spirit of the arena, for he looked on it in that spirit. "The scene was the finest sight he had ever witnessed, and as a display of animal courage was a battle nothing short of the sublime." So with his favourite exercise, on making a bad stroke or missing a ball, the sight became terrific; away flew his racket; the heavens were invoked to curse his stupidity, and he would dash his head against the wall. See his notice of Cavanagh, "the famous hand fives-player;" you feel the game, poets and statesmen swell the pomp of his description, the interest in him was as great as when one saw "the balance of Europe suspended in Lord Castlereagh's face." Hazlitt had his moments of glory when he heard strangers ask, "Who wrote that article?"

But although passion's self in all he wrote and felt and did, in regard to a game, a book, a circumstance, a poem, or a dynasty; in praise or censure all the same, on three themes pre-eminently he gave his passion words, at a sound, a touch, his intensity was at white heat. Politics, Napoleon, Love.

Politics.—When anything brought these within range of thought or hearing he was all aflame. He gave no quarter, and he asked for none. The very darlings of his soul he loathed, detested, contemned, abhorred, if they held opposite political views. Just as these did not break his fealty to genius, so the attributes of genius mitigated none of his party resentment. He was consistent passion, lord paramount of haters, having hate's proper reward. Weaker trash never came from so strong a pen as in some of his political outbursts, the veriest fume and foam; he is the very *facile princeps* of a consistent partisan, judgment disappears, fair play is nowhere seen; he pours forth in unmitigated fury all the contemptuous dregs of passion.

And yet this political lunacy assumes a nobility when it is concentrated upon one object—

Napoleon.—On that name he soars like an eagle, and when smitten, falls like an eagle. Never had Napoleon a more fervent worshipper. He represented the spirit of liberty, which to Hazlitt aroused itself in the French Revolution.

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Every little incident deepens his adoration. The interjection of these throughout his essays tells the tale more truly than his "Life of Napoleon." The sun of Austerlitz blazes out ever and again in all its noonday strength. Nay, never to him did that victorious sun decline from the zenith of its unclouded brightness and power. Mark other incidents in their threefold character: 1. How this war-dragon is identified with its devotee's love of literature. More than once is it repeated in the essays that when Napoleon went on his Russian expedition he got into his carriage twirling his glove about, and singing—

"Marlbrook to the wars is going."

He tells us that Napoleon, on ascertaining that a young English officer was called Lovelace, said, "I perceive, sir, your name is the same as that of the hero of Richardson's romance." Does Hazlitt take this as a tame, common-place anecdote? Oh, no! He exclaims: "Here was a Consul! . . . This is one of my reasons for liking Buonaparte." So did his passion incorporate all things of thought, feeling, and fact. 2. Mingled with love of nature and of art. When in his beloved gardens of the Tuilleries, carried away by the scene and his past associations there, he murmurs, "I wondered whether Buonaparte sometimes thought of this view when he was at St. Helena." And more than once his references to the Louvre end with a sigh for his departed hero, and "the pale bands of warriors that conquered in the name of liberty and of their country." 3. In the general visions and aspirations of the soul. This demi-god has nothing spectral or ideal about him. He looks out, a living being, from the essay "On Thought and Action": "What a fine iron binding Bonaparte had round his face, as if it had been cased in steel! What sensibility about the mouth! What watchful penetration in the eye! What a smooth, unruffled forehead!" Then, in another essay, coming to fools—the fools who should pray to be mad—in his contempt and loathing he turns in recollection to his hero who "died the other day in exile and in agony," and consoles himself in some degree by declaring the measure of the man as "the only great man in modern times—that is, the only man who rose in deeds and fame to the level of antiquity." Again, the ruling passion, tyrannous and strong, appears in his essay on the "Fear of Death." Some would like to live two hundred and fifty years. He is more modest, "But I confess I should like to live to see the downfall of the Bourbons, &c." In his last year Charles X. was deposed, the

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Bourbon dynasty was temporarily overturned; it roused him to write "On Personal Politics," to hail what he deemed the resurrection of the spirit of liberty, of which Napoleon to him had been a majestic incarnation, and full of his original passion were his closing words, "The hatred of oppression is 'the unquenchable flame and the worm that dies not.'"

LOVE.—Love, love—always and evermore. Ever in love with some fair form, and never obtaining. Ever in love, never successful; seeking, seeking, until imagination ministered to the heart's craving, and from the world of fiction gave to his soul the lovely creations of novelist and poet. Alas! this would not suffice to satisfy or soothe his intense, yearning affection. Joy he had in his occupation, he narrates, but he concludes, "I have wanted only one thing to make me happy, but wanting that have wanted everything."

One human being would have made his happiness, the father of social hopes, one full of gentleness in words and deeds. Thwarted, he was as one accursed, one branded by Heaven. Hence his ruthless bitterness of spirit; hence his shrinking isolation; hence his unrelenting suspicion; hence that look which made inquisition for the hate which he deemed had taken the place of love for him; hence those terrible, menacing involuntary motions; hence his depreciation of others; hence his horror of servants, as spies upon the guest, clever creatures, no whit short of mistress or master, except in position, quite as sharp, quite as tasteful; hence his martyrdom to trifles; hence came "the superincumbent hour" to be insupportable to him; hence came he in his solitariness to be a self-tormentor, a Stylites, consumed "by superhuman pangs;" hence he could make no friendships; hence he could behold in national events a sympathy with his own unhappiness, ay, and deem that Nature, too, responsive to his lifelong grief,

> "Sighing through all her works, gave signs of woe."

Hence came that Portentous Promise. It came

> "And looked him in the face,
> An angel beautiful and bright;"

it came as such an event will come to each of us, to be the epitome of all one is, has been, one's future and one's hopes, an all-comprehensive fact! It came, the maiden-frenzy of manhood, the affair of the New Pygmalion, the type of his barren, blank, hopeless love-yearnings. It was instant con-

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quest, lowliest, passionate adoration, the sacrifice of all, of all; then betrayal, and then it was the same; but ah, how changed! She

> "Looked him in the face,
> An angel beautiful and bright:
> And that he knew it was a fiend,
> This miserable knight."

He was left again and for altogether alone, in his long, bloodless agony.

This story shows to us the very form and pressure of that burden of his days and of his essays which he learned from the mad lover in "Don Quixote." "I courted a statue, I hunted the wind, I cried aloud to the desert." It forced him, in a moment of exquisite trial, to put the whole anguish of his life into one passionate sentence, "I would have some creature love me before I die! Oh for the parting hand to ease the fall!" In the springtide of this fever and flame the maiden usurps to herself all his idolatrous passion for persons and things, every other form in poetry or real life fades before her:

> "All is dross that is not Helena."

She fills his heart—nay, his soul. He has only speech for her. His friends must know of this paragon. His pen is full of her. No counsel, no apprehension, for the world's opinion, can abate his ardour or impede his course.

> "Invention is ashamed
> Against this proclamation of his passion."

No matter, it must be done! The tale, in all particulars, must be given to the public eye, the strangest in all love's wayward annals.

It is remarkable to note how this passion, in its course, strikes through his essays like a shaft of light from a hidden sun. Discourse on what he will, the vision is there, clad with splendours like the dawn. The feelings she has aroused are told with passionate iteration, but her name sacredly concealed.

> "Nor wit nor reason can my passion hide."

Did he not ever after live upon her smile, as his all of earthly hope and happiness, though lost? Did not the beautiful phantom stand before his soul in his later years, when he murmured, at the close of an essay, "The pressure of her hand is in itself divine, making those to whom such bliss is designed like the immortals"? And was it not the old pang which dictated, "The death or absence of a beloved

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object is nothing as a word—as a mere passing thought—till it comes to be dwelt upon, and we begin to feel the revulsion—the long, dreary separation, the stunning sense of the blow to our happiness"? Learn from his own words whence these visitations come, when he abruptly gives Anah's apostrophe to her angel-lover—"This is a dangerous string, which I ought never to touch upon; but the shattered chords vibrate of themselves!"

We come to the end. Hazlitt had intense satisfaction in writing the life of his hero, Napoleon. To do this was a triumph. During its progress he grew sick. He wrote a "Farewell to Essay-Writing," yet took up his pen again for his beloved essays. Once more there flashed on him a ray from eternal hope. Charles X. was deposed. Hazlitt was happy in that. He had seen a fall of the Bourbons. On the 18th of September, 1830, he resigned his earthly breath. His last words, "Well, I've had a happy life!"

Startling words these for this common-place world. To us there is a spirit of supernatural cheer moving in them of higher virtue than the exhilaration breathed from their surface. What a vision of God's kindness came then over this man's soul, such as this world ought to be, with all our sins and blackness blotted out! Hooker, in that moment, contemplated the blessed obedience and order of the angels; Hazlitt ascended no higher than this life, and that was a sufficiently blessed thing to him, not a fraction of it, not the staggering steps amidst social sins and whims, dirtying others and ourselves, but the simple, heavenborn whole, the divineness which has been round us, though we have been blind to it. "A man's life," he himself said, nine years before, "is his whole life, not the last glimmering snuff of the candle."

We praise him not. Should we praise anyone?

> **"We are all men**
> **In our own nature frail, and capable**
> **Of our flesh—few are angels."**

We praise him not, but the Passion he represents is with us all. Part of its manifestation in him we do admire. The high temper of his mind, which lives and moves through all things, is to be commended, as much as his general conduct of life is to be avoided. This gallant ship, walking the waters like a thing of life, alas, not the still water, not the open bosom of a summer sea, not seeking any golden isles, but wandering in shallows and amongst rocks, pity it when the storms come, but praise its fearlessness.

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Here is a man who makes you enjoy genius. It is a genius which presents to you the very secret process of the enjoyment of genius. His own impressions are the data he speaks from. The key? "The arts of pleasing is being pleased." "Joy is only communicated when joy is felt."

With this principle, pursuing literature and art through all their realms, what do we find him to be?

ART.—He is still England's master-critic in regard to painting. When he speaks of pictures he is filled and moved by the painter's own imaginations. He has all the desire and ideal vision of the lover's eye. He sees the time, the circumstance, of the picture, reads it with spiritual sight. Looking on the stage he was alive to every action, noted the colour of the actor's and the play-writer's mind. Tragedy he adored, with all its high emotions. All the intrigues, finesse, repartee, shades of character, in comedy, became part of him. He is one with the giddiest and the brightest. His solitude he peopled with frolic graces.

LITERATURE.—He had the soundest judgment, combined with the strongest poetic sympathy. It is not sufficient to say this. The finest poetry impregnated his mind, the simplest pathos, the subtlest hidden touch, the sublimest rapture, the manliest expression.

The age which neglects Hazlitt gives us a measure wherewith to measure it. But he is not a lost leader. He is in our literature. Although his writings are tacitly suppressed, writers of any credit cannot do without his name; it is a passport, one to be known, besides those of Bacon, Fuller, Sir Thomas Browne; he has to be mentioned with Hunt and Lamb. A sentence from him is given as a Sabylline leaf, as though the original volumes were lost, the golden words given snatched from the vagrant winds, treasured by the quoter.

He is not a lost leader. Boldness, brightness, strength in style and in consideration of public affairs, is largely due to Hazlitt. Indeed, is there not a lineal succession from Hazlitt and Hunt in our daily literature? We believe there is.

L. C.

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THE

BIOGRAPH,

And Review.

AUGUST, 1880.

John MacHale.

THE MOST REVEREND JOHN MACHALE, the present Roman Catholic Archbishop of Tuam, is in his 90th year, having been born on the 6th of March, 1791, in the little village of Tubbernavian, in the county of Mayo, situated at the base of the lofty Nephin mountain, which bounds the western side of the beautiful lake of Conn, and affords from its summit a wide survey of the neighbouring Atlantic. Thus, it will be seen that his life embraces a period of unexampled changes in the history of his native land, wherein he was himself an active participator and motive power. He is in fact, almost the sole surviving link between a state of things which has passed away and an Ireland transformed, transmuted and renovated. At the date of his birth the penal code was still in full force. Roman Catholics were incapable of acquiring property in land, they were debarred from all the professions, from all offices of trust, power, or profit; from military and naval rank, from all franchises and privileges, parliamentary, municipal or otherwise; all family and social ties were in their regard annihilated; in a word, civil life was for them non-existent. John, of Tuam, still remembers the rebellion of 1798, and vividly recalls the landing of the French under General Humbert, in the August of that year, at Killala

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Bay, not far from his father's humble dwelling. He saw them as they defiled past the windows, and describes his childish horror on hearing that the priest of the parish was hanged for affording refreshment to two of the invaders. How changed is now the scene from the time when his steps were on the mountains, and he thought he heard, as his collaborateur O'Connell relates of himself, the shout of liberty borne by the waves from the distant Labrador, and drank in the spirit of freedom from the ocean gales. In 1847 the Archbishop published a collected edition of his letters; the following extract from one dated in 1834 and written from his native village, has reference to this period. It occurs at page 357 of the work in question:—

"Independently of the beautiful by which it is encompassed, the spot from which I now write possesses for me those peculiar charms which are found associated with the place of our birth. * * * As exciting events take a strong hold of the youthful mind, my age of seven years at the time—1798—enables me vividly to recollect the distressing incidents of that period."

John MacHale was the fifth of a family of seven children, born of humble and poor parents. He received his primary education from the hedge-schoolmaster—an institution peculiar to Ireland—who derives his name from the principal scene of his labours. The system of national education has nearly, but not altogether, superseded this primitive kind of teacher, but it is very doubtful whether the knowledge now imparted, though far more extensively diffused, is of a more sterling or useful quality than that acquired beneath the sheltering hedge.

In due time the young boy, whose natural talents were appreciated in the family circle, was sent to Castlebar to learn the Classics under a certain Mr. Staunton, whose fame as a pedagogue was known far and near. The family resources were no doubt heavily taxed to defray the necessary charges. The foundations were, however, well and deeply laid, and in the year 1807 young MacHale, a ripe classical scholar, in his sixteenth year attained the then goal of his ambition, by matriculating in the Royal College of Maynooth and becoming a candidate for the Priesthood. Here he quickly distinguished himself from his fellows, competing for every prize, and rarely unsuccessfully.

In 1814 he was ordained Priest by Dr. Murray, who was then coadjutor and afterwards Archbishop of Dublin. At this time the chair of dogmatic Theology at Maynooth was filled by a French refugee priest named de

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la Hague. This gentleman having become incapacitated from ill-health, our young priest was at once elected as his deputy, a post he filled until 1820, when he was nominated principal. It was during the period of this official position that he accumulated the thorough knowledge and mastery of the details relating to the credibility and foundations of the Christian Faith, which he afterwards, in the year 1828, embodied in a work of great authority with Roman Catholic Theologians, entitled "The Evidences and Doctrines of the Catholic Church." The writer of this present sketch has recently seen in the "Moore section of the library of the Royal Irish Academy," a copy of the work. It is scored throughout with pencil marks by the hand of the Poet whose widow presented the library to the Academy. Moore, it may be remembered, produced a book with the title "Travels of an Irish Gentleman in search of a Religion"; and it is not unlikely that the Poet derived many of his arguments from the erudite work of the Maynooth Professor.

Under the signature of Hicropholos, Professor MacHale published, from time to time, a series of letters—32 in number—which at once brought him into notice. The first of these is dated in February, 1820, and the last in March 1824. They are variously addressed, but the four which bring the series to a conclusion, are directed to the Right Hon. George Canning. Their object is to show that Bible societies did not afford a panacea for the ills of Ireland. They are written in a clear, incisive style, and supply material for history; and deserve perusal, if only because they dealt the first heavy blows to a system which, though some traces of it still remain, has ceased to work appreciable mischief.

On the 5th of June, 1825, he was consecrated coadjutor Bishop of Killala, with the title of Bishop of Maroniâ *in partibus infidelium.* This title he retained until the 20th of May, 1834, when, on the death of Dr. Waldron, he became Bishop of the See. On the 21st of the following July, he was translated to the Archbishopric of Tuam, over which he still continues to preside. It will be thus seen that he has filled the Episcopal office for 55 years. By the admission of all—friends as well as foes—he has discharged all the duties of his responsible office, during the whole of this long period, in the most admirable manner. When Coadjutor Bishop of Killala, he commenced and nearly completed one Cathedral, and on his translation to Tuam, he found another Cathedral commenced and almost completed by his predecessor, Dr. Kelly, which he decorated and con-

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secrated in 1835. This pile requires only a few finishing touches to render it the most beautiful modern ecclesiastical structure in Connaught or Ireland. On the 5th of June, 1875, the fiftieth anniversary of his consecration to the Episcopate was celebrated at Tuam. Addresses poured in from all quarters; from Mayors, Corporations and Members of Parliament. The universality and heartiness of the profound congratulations attest the wide extent of his fame and the depth of the attachment he has inspired. In 1878 a coadjutor was appointed at his own request, to assist the aged prelate in the discharge of active duties; but, though enfeebled by age, "his eye is not dim, neither are his teeth moved."

It remains for us to consider the Archbishop as a politician and an author. As a politician he was an independent supporter of the principles and policy of O'Connell, his senior by sixteen years. During the life of the great agitator he was ever ready with pen or tongue to do battle in behalf of O'Connell, whilst on the other hand O'Connell regarded the Archbishop with affection and respect. The Irish Tribune, whose vocabulary could supply the happiest epithets descriptive of friend or foe, christened the Archbishop "the Lion of the fold of Juda"; and despite some hyper-criticism which objected to the incongruity of "the lion of a fold," the name since its first imposition has adhered, and "John of Tuam," and "the Lion of the fold of Juda" have become convertible terms, and both are now, and have long been indifferently used to signify the subject of the present sketch.

Though a zealous advocate of a state provision for relief of the poor, and for the education of the people, he always was, and still continues opposed to the systems introduced under these two heads into Ireland. The following passage from a letter of his to Lord John Russell, dated 12th of February, 1838, and taken from page 392 of the edition of his letters already referred to, conveys an accurate idea of his sentiments on these two important subjects:—"Your poor law," writes the Archbishop, "and your education board will be twin institutions well worthy of each other; the one pressing on the country the flood of its Scotch faith, and the other filling it with the abundance of its English charity; until the national feeling is completely drenched under the influx of the exotic mixture. Centralization is now the great secret of policy. * * * Hence, instead of placing funds in the hands of responsible bodies, who in their respective districts would administer relief at little expense, you must have central boards in London and

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in Dublin, of which the principal object, or at least the effect, shall be to swell the crowd of eager suitors who are continually besieging the porches of the Court in their importunate scramble for its patronage."

In matters of education the Archbishop has ever been an unflinching denominationalist in the strictest sense of the word. Nothing can show this better than the almost fierceness of his rejoinder to the Roman Catholic Archbishop of Dublin, the mild and gentle Murray, who ventured on a remonstrance with him through the public press, on account of his attacks on the National Board of Education, of which Archbishop Murray was a prominent member. The following is an extract from the reply to which we allude, and occurs at page 468 of the collection of letters already more than once referred to:—

"Such idle and small insinuations shall never deter me from the discharge of an awful public duty. I know not what gratitude the mere trustees of public property are entitled to for its fair distribution. I am not a suitor for government favours through the Board or any other channel. The ears of the Castle functionaries are not fatigued, nor are their desks covered with my solicitations, and could I have a doubt of the disinterested course I have pursued, your Grace's letter would read a salutary lesson to all ecclesiastics, not to suffer their apostolical freedom to be hampered by secular obligations. Your Grace observes that you now retire from the controversy. It is really a novel species of tactics to fling your missive and then to retire, before he, whom your Grace has so courteously saluted, at all made his reply."

The Archbishop of Dublin, however, did not retire as he had intimated, for we find another letter at page 537 in reply to a second expostulation, from which we extract the following vehement sentence:—

"Let this unhallowed attempt to disturb the order of my diocese cease, which, under the specious guise of education, has for its object the support of an anti-Catholic and corrupt Corporation"—the Board of National Education to wit.

This is pretty well for one Archbishop to another; it calls to mind the style and controversial manner of St. Jerome, and on reading the letters in question one is apt to exclaim —"*Tantæ animis coelestibus iræ?*"

For the Archbishop's views on other social or political questions, we must refer our readers to the volume of his letters published so far back as 1847. These contain a full exposition of his principles with regard to every matter

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affecting the state of Ireland from the year 1820 up to the date of their publication. They treat on mixed marriages, state payment of the priests, disestablishment of the Protestant Church, the land laws, tithes, the appropriation clause, emigration, poor laws, education in all its grades, and repeal of the Union. His style is somewhat florid, but clear, his words are full of meaning, if sometimes over-vehement; and no historian who desires to draw a faithful portraiture of Ireland during the nineteenth century should fail to consult diligently and extract largely from the volume in question. One word more as to its contents; from beginning to end of it there is not a phrase which militates against order or the rights of property. Long before Mr. Gladstone's act of 1870 became law, he called for security of tenure at fair rents, and few right-minded landlords deny the justice of the demand.

We have already touched on two works of the Archbishop by which his repute as an author may be handed down to posterity. Besides these, he has written several works in the Irish language, of which he is a consummate master, speaking and writing it with accuracy and fluency. His translation of the Pentateuch, and of the six first books of the Iliad into Irish are spoken of by competent judges in terms of the highest praise; whilst his rendering of some of Moore's melodies into the same tongue show an unexpected range of imaginative power. He was present in Rome in the year 1854, when Pio Nono promulgated the dogma of the Immaculate Conception. On that occasion John of Tuam astonished the College of Cardinals and the assembled bishops by proclaiming in their midst a lyrical poem of eleven stanzas, which he had composed in Irish to celebrate the occasion. The famous Mezzofanti, who alone of the assembly, except the Irish bishops, understood what was said, was greatly delighted. The Archbishop himself has furnished us with a literal translation into English verse of the original Gaelic. As it may interest the reader to see a specimen of both versions, the first stanza of each is subjoined, it being premised that, in transcribing the Irish, the Irish character is, for obvious reasons, not used here.

IRISH ORIGINAL.

Go oilt reac ó naom Innis-fail,
Air ar las, lár sionta teann,
"Realt na Mara" 'scap gac sqail,'
'Gur cúmduig 'n credeam arsa ann;
Ni dual beit sostac coad 's ta squel
Na h-oig' gan peacad ann gac beul.

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TRANSLATION.
A pilgrim from the sainted isle,
(On, which, amidst the darkest storm
The "Ocean's Star" ne'er ceased to smile
And guard its antient faith from harm),
'Twould ill become no voice to raise,
To sound the sinless virgin's praise.

The native historians of Ireland assert, and we believe with reason, that in ages long past two different varieties of the Celtic race, the Firbolhs and the Milesians, at successive periods immigrated into that island. The latter are said even at the present day to contrast favourably with the former in moral, mental and bodily qualities. The renowned John of Tuam assuredly belongs to the Milesian type. His broad brow, piercing eye, aquiline nose and firm-set chin indicate imagination, sagacity and firmness. Nor does his long, protracted career belie the promise of his countenance; whilst his acknowledged truthfulness and sincerity, the purity of his motives and life-long consistency shall compel esteem even from those who differ from his political or religious principles.

John Linnell, Sen.

ON a wooded hill, in one of the most beautiful of the English counties, lives one of the great masters of English landscape painting, John Linnell. From the windows of his house he looks upon the very type of country which he has loved to paint; woodland comes up to his doors, except here and there where it is cleared away to open a wide view, and let the eye dwell upon delightful distances. Mr. Linnell's home is, indeed, the very perfection of what the home of such an artist should be. The great trees outside seem like intimate friends to the painter, who has studied their colour and form so long and lovingly; he dwells in their midst, in retirement, removed from the world. He leads here a life patriarchal, and it is not so surprising as it would be with many artists to find that Mr. Linnell is a devoted student of the Hebrew and Greek Scriptures. He has in him the strong dominant individuality which would enable him to sympathise specially with the spirit of the old patriarchs in the vigorous Israelite race. He was born on June 16th,

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1792, and he stands among his children and grandchildren, who live in different houses on his land, himself the most powerful figure among them. But with the outer world he has little to do, and appears to care but little for contact with it. Born in the eighteenth century, he lives in the nineteenth, but is scarcely of it, except in the fact that his work is of the order which belongs to all time, and is reverenced in every century. Although his manner has changed somewhat of late years, still a Linnell canvas is as unmistakeable as ever; but perhaps as good an idea may be obtained of his great and peculiar merits from the little picture in the National Gallery, "The Windmill," as from any of his larger, or later, works. He has been compared to Ruysdael and Hobbema. Linnell himself has the deepest admiration for what he describes in Hobbema as "flowing richness of pencil, and consummate knowledge of chiaroscuro"; but there are separate and individual beauties in the nineteenth century master. In his early days he was supposed to take Gainsborough for his model; he was then laying the foundation of his fame by painting portraits. This gift he developed at a very early age; at ten years old he not only drew portraits in pencil and in chalk, but actually sold them. It is an extraordinary vitality which makes the boy master of his fate when other boys have barely buckled to their lessons, and which keeps the man still at his easel when he is over eighty, and has earned repose by a long life of continuous and ardent labour.

Linnell was born near the British Museum; his father—who stands a long way off from us when we remember that the son is an octogenarian—was a carver and gilder, so that the boy was, oddly enough, reared among picture frames if not among pictures. His childish work attracted the attention of a miniature painter named Robertson, who introduced him to Benjamin West, and from him he received the first lessons in that art of which he was to become so great a master. Afterwards he was articled to John Varley, "the father of the English School of water-colours," and the best teacher of his time. William Hunt and Mulready were contemporaries of Linnell's under the same master, and the latter, though only a student, had an even greater influence upon Linnell then Varley himself. A strong friendship sprang up between these two; Linnell was thirteen, and found a leader as well as a companion in the young man of twenty. It is a theory with some that there are no teachers so good as those who have but just learned the lessons themselves; they are more eager-minded, and sympathise

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more fully with the difficulties of the tasks. Here at all events was an instance of how good a teacher an older student may be. Linnell not only was greatly influenced in his real art work by Mulready, whose studies were indeed masterpieces of student-work, but he learned from him to run, to jump, and to spar. Long walks they took together by the town river edge, then still green and now so gray. This comradeship became so noticeable that the two were caricatured together.

At John Varley's house Linnell came in contact with other noticeable persons besides artists. There he met Shelley and Godwin; he taught the future Mrs. Shelley to draw, while Mulready taught the future Lady Byron.

In 1805 Linnell became a student at the Royal Academy; at fifteen he had obtained the silver medal for a drawing from the life. In another two years he carried off a fifty guinea prize at the British Institution with the landscape, "Removing Timber;" and in 1810 he took a medal for modelling in the Life School at the Academy. In the next year his picture, "Quoit Playing" was exhibited at the British Institution, and was sold for seventy-five guineas. Thirty-seven years afterwards the picture was sold for more than three times this price at Christie's.

Capacity for work in almost any branch of his art is one of the remarkable features of John Linnell's character. It is difficult for those who know him by the bold landscapes of his later years to realise that he maintained himself for a long time by miniature painting. He belongs to that order of artists who are really masters of form and colour, not merely professors of one mode of work. He won an Academy medal for sculpture, he painted portraits and landscapes, he used either oil or watercolours, he sometimes engraved the plates of the portraits which he had painted.

In his studio hang some of his early miniature works—portraits of his children, and of his first wife—fine and delicate productions, in interesting contrast with the sturdy canvasses to which he has devoted himself in later years. But the truthfulness which has made his landscape work so living, was sometimes a troublesome quality to the young portrait painter. He received timely warning from a royal lady that should he be commissioned to paint King George, it would be his ruin to make the portrait a truthful one The life of a portrait painter is not always very easy; he must needs sometimes choose between the dictates of art. and the desires of his sitters. Linnell painted one of the various portraits of Turner, who so resolutely refused to sit

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at all, taking notes by stealth whenever he found an opportunity. Turner and Linnell are two stalwart and splendid individualities amid a very interesting group of contemporaries; art had a home in our dark metropolis, indeed, when these two men were born and reared in one of its dingiest quarters. One of the most remarkable figures of the period is that of William Blake; and to all lovers of that wild, unworldly genius, Mr. Linnell's name will ever have an added glory, for he was one of his earliest appreciators, and one of his best friends. Perhaps by no other act of his life has Mr. Linnell more fully shown himself possessed of the true artistic spirit, as by his deeds of friendship to Blake. He fully perceived the strange genius which was of so unsaleable a sort, and he encouraged Blake in his work in the only practical way, by paying him for it. On these terms the plates of the illustrations to Job were engraved. Blake received from him weekly instalments of two or three pounds until the whole £150 was paid; and this little income gave to the unworldly visionary a happy period of freedom from want. Yet at this time Linnell himself was earning his bread by miniature painting, and only allowed himself to produce an occasional landscape as a luxury; certainly he was not in a position to become a patron of art. Blake's unpractical pride which made him quarrel with anyone who, as it seemed to him, undervalued, or wished to underpay his work, led him also to do his utmost for a true appreciator. This series of drawings which he calls "The Inventions to the Book of Job," are among his most remarkable productions; they were a real labour of love; and the set which he executed for Mr. Linnell are considered to be an example of the best work ever done by him. It hangs along one wall of Mr. Linnell's dining room, where it keeps green the memory of a true friendship of one great artist for another. Mr. Linnell continued to be a stay and sympathiser to the end of Blake's strange and neglected life; and it is evident that he understood how to touch the ill-starred genius rightly, for while so many found fault with Blake's "unbending deportment," Linnell speaks of him as being "with the gentle, as amiable as a child." It is quaint to picture the gatherings at Linnell's pleasant farmhouse home at Hampstead, when Blake would tell some of his visions with that air of reality which was so strange to persons of more practical mind. Varley explained them astrologically, while Linnell who always preserved a filial manner towards Blake, did his best "to make reason out of them." Mr. Linnell sees visions

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himself—but how different! He sees them through his keen sympathy—fresh as ever—with nature; where most people see but a tree, he enters into the life and beauty of the tree. When the wind comes roughly through his woodland, he watches the trees tossing their branches, and enjoys their pleasure as if it were his own. "I *saw that*," he will say, showing you a line of rooks, in one of his pictures, "boiling up over a cloud," to use his own vigorous expression. His delight seems to be rather in the natural life of the birds, and their beauty, than in his own work. But he takes another sort of interest—pethaps a deeper one—in his scriptural pictures; he will talk of them with a vivid and fiery manner; he has entered into the very spirit of these grand old stories which he has illustrated so finely. He is himself, not only a student of Biblical subjects, and an original as well as most reverential thinker upon them, but he has also published some striking treatises. Perhaps the most remarkable is one entitled "The Lord's Day, the Day of the Lord," in which he shews that the "Day of the Lord," has nothing to do with Sunday.

Mr. Linnell lives in the retirement of his woodland. He is not a member of the Academy, but the members thereof respect him as of the English school of landscape art. Dressed, with a broad brimmed hat shading his eyes, he goes among his trees; or, within doors, finds pleasure at his easel, and inspiration in reading the Hebrew prophets or the psalms.

George Harris.

HARRIS, GEORGE, L.L.D., F.S.A., born in 1809, entered the navy as a midshipman, but left it on account of ill-health. He was formerly a member of Trinity Hall, Cambridge.

He was called to the bar in 1843, and went the Midland circuit; was the acting judge of the Birmingham County Court for two years, under the direction of the Lord Chancellor, and was appointed one of the Registrars of the Court of Bankruptcy in 1862, from which post he retired in 1868. Mr. Harris is the author of "The Life of Lord Chancellor Hardwicke," published in 1847, which was dedi-

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cated to the late Prince Consort, who took much interest in the work, and placed at Mr. Harris's disposal certain of the MSS. at Windsor Castle, stating that he thought he might find papers which would be useful to him among the Stuart documents, which were deposited at Windsor Castle, Cardinal York, the last representative of the Stuarts, having presented them to George IV. They were afterwards published, being edited by the Prince Consort, but for some reason or other the work was suppressed. On the publication of the life of Lord Chancellor Hardwicke, which was dedicated by permission to the Prince Consort, H.R.H. invited Mr. Harris to go to Windsor Castle to present to him the work in person, and to show him some of the Hardwicke MSS., which he accordingly did, in which H.R.H. evinced much interest, asking several questions relating to them, and to the events which they serve to illustrate. He made especial enquiries respecting the copious documents relative to the rebellion of 1745. From persons about the Prince Consort, Mr. Harris was often in the habit of hearing anecdotes of interest concerning His Royal Highness, particularly as regards his entire freedom from austere ceremony and from political party feeling, even when the Queen herself evinced her sentiments in a very decided manner. The property at Balmoral was purchased by the Prince Consort of the late Lord Aberdeen. Her Majesty had been much struck by a view of the old castle and country surrounding it, which belonged to his lordship. It had been the Prince's intention to make Balmoral his residence in the event of his surviving Her Majesty, and in the library there he had duplicate copies of books in which he was interested. Mr. Glover and Mr. Woodward, the late librarians at Windsor, always spoke in high terms of His Royal Highness's kindness.

Mr. Harris is also the author of "The True Theory of Representation in a State," and "The Theory of the Arts," which has been translated into French, and an effort is at present being made to carry out a suggestion contained in it of forming a National Gallery of copies of all the great works of art, both in this country and on the continent. He was the originator of the Commission for inquiring into the collections of ancient historical manuscripts, the proposal for which was made in a paper that he read before the Social Science Association at their meeting at Birmingham in 1857, of which Society he is a member, and before which he has read several papers. His project was warmly espoused by Lord Brougham, and a very influentially signed

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memorial in its favour was presented to Lord Palmerston by a deputation, of which Mr. Harris was the spokesman. Lord Palmerston expressed himself as greatly interested in the plan, and said it was one which ought to be adopted. He described to Mr. Harris his inspection of Horace Walpole's papers at Strawberry Hill. A long delay took place in issuing the Commission, although Lord Brougham exerted himself very strenuously on its behalf. Mr. Harris maintained an extensive correspondence on the subject with several of the leading literary men of the day, including Lord Macaulay, Sir Thomas Phillips of Mill Hill (the largest owner of MSS. in this country), Mr. Macready, Sir Frederick Madden, Mr. Robert Chambers of Edinburgh, Rev. C. H. Hartshorne, Cardinal Wiseman, Miss Agnes Strickland, Mr. Grote, Lord Lytton, Bishop Thirlwall, Mr. John Forster, the Marquis of Salisbury, and several other extensive possessors of manuscripts. The Prince Consort by letter "assured him of the interest he feels in the work, and his best wishes for your success." Great opposition was nevertheless manifested in certain quarters to the issuing of the Commission, and it was predicted that it would utterly fail in accomplishing the purpose intended. It was not until Mr. Gladstone became Prime minister that the Commission was actually issued. It has proved to be a very great success; and one literary nobleman who strenuously opposed it, subsequently claimed the merit of having been its chief promoter.

In 1861, Mr. Harris published his work entitled "Civilization considered as a Science," which was dedicated to Lord Brougham, who presented a copy to the late Emperor of the French, the work containing several references to some of the grand measures favourable to Civilization adopted by the First Napoleon. The book in question is said to have been one of the last added to his library by the late Prince Consort, from whom the author received a very kind letter on the subject.

On the death of Lord Brougham, Mr. Harris wrote a memoir of him, principally from personal recollections, which appeared originally in the Law Magazine, and was subsequently reprinted. In this undertaking, Mr. Harris was assisted by the late Lord Chief Baron Pollock, and Mr. Ingham, Q.C., M.P., who were for a long time personal friends of Lord Brougham, and were colleagues of his on the Northern Circuit. In this work Mr. Harris gave an account of a visit which he paid to Lord Brougham at Cannes in 1864. Mr. Harris is also the author of several

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of the legal biographies which have appeared in the Law Magazine, including those of Lord Westbury, Lord Cranworth, Lord Chief Baron Pollock, Lord Wensleydale, and Mr. Justice Hayes.

With Lord Brougham Mr. Harris maintained frequent correspondence, and on various subjects, for several years. In one of his letters to Mr. Harris his lordship expressed a wish that he should become his biographer, and asked him to peruse the autobiography which he published shortly before his death; but which was unfortunately not commenced until he was upwards of eighty years old, and is very deficient in personal incident and description of mental development, the importance of which Mr. Harris ventured to suggest to his lordship.

During Mr. Harris's visit to Lord Brougham at Cannes, they drove together one day to see the spot where Napoleon I. landed from Elba. An olive tree in an orchard having a large N cut out on the bark, was shown as the tree under which he had reposed. Another field near, however, claimed the honour of having been on that occasion the Imperial dormitory. Near the place stood a small auberge, over the door of which was an inscription stating that the Great Napoleon passed the night there on his return from Elba. Another auberge had been opened nearly opposite to it, which also claimed the honour of having, on the occasion alluded to, extended its hospitality to the Emperor. Lord Brougham much censured the late Emperor's endeavours to influence the judges on the occasion of a great state trial in 1864. He once mentioned to Mr. Harris that he was at Paris a short time before Napoleon left Elba, when he met Louis Philippe (then Duke of Orleans), with whom he was on very friendly terms for several years, and asked him if he had heard anything lately about Bonaparte. The Duke said they had not, but he added, "I'll tell you what, if he were to leave Elba and return to Paris, the people would receive him with open arms, and at once rally round him, and we should all have to scamper off to Belgium, or somewhere." And exactly so it turned out. One anecdote of Napoleon's great opponent and conqueror, the Duke of Wellington, which was also related to Mr. Harris, may here be introduced. When the Duke was quite a young man, his father said one day to a friend "All my sons are doing well in the world except poor Arthur, and I don't know what to do with him, and suppose I must try and get him a place in the Customs." A place in the Customs was accordingly found for him at Dublin; but the Lord Lieutenant

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happening to suspect that the gay young subaltern in the Customs was a good deal more intimate with a certain lady of His Excellency's acquaintance than he desired, he procured the young gallant a commission in a regiment which was going to India, whither he accordingly departed, and distinguished himself in a manner very different from what he had done in Dublin.

Mr. Harris is a late Vice-President of the Anthropological Institute, and was for some time President of the Manchester Anthropological Society, to both of which he has contributed several papers. He is also a Member of the British Association, before which he read papers in 1871 and 1872; and he is a Fellow and one of the Vice-Presidents of the Royal Historical Society. Several papers read by him before it are printed in its Transactions, some of which, including a series on Domestic Life in the Ancient World, and also in this Country, were illustrated by diagrams, mainly copied from drawings made by Mr. Harris of objects of historical interest at Rome, Naples, Florence, the Museums at Berlin, Dresden, and other places, as also from the illuminations in the valuable Missals in the British Museum of the Saxon period, and during the Middle Ages, the Celtic remains in Brittany and other countries. In 1876 Mr. Harris published his "Philosophical Treatise on the Nature and Constitution of Man," which was the labour of more than forty years. Valuable notes were contributed to it by several distinguished writers, both English and foreign, among them Mr. Darwin, Professor De Quatrefages of Paris, Mr. Gladstone, Sir John Lubbock, Cardinal Newman, Professor Huxley, and Dr. Richardson. It is being translated into French, German, and Russian. Shortly after the establishment of "Modern Thought," in 1879, Mr. Harris became one of the contributors to it. He has also occupied himself as an amateur painter in oils, and an engraver, as well as in painting on glass, having presented several painted windows, the work of his own hand, to different churches and private houses; he has also etched on copper numerous sketches made by him, principally of views and objects of interest in various parts of the Continent, including the Celtic remains in Brittany. Both his etchings and his sketches, however, are more remarkable for expression and effect than for artistical execution. On one occasion, while engaged in sketching in Austria, Mr. Harris had the ill luck to be suspected as a spy, and was seized upon by the soldiers on duty, taken to a garrison, and underwent a strict examination before the Commanding

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Officer, who, on hearing the explanation offered by Mr. Harris, and duly inspecting his passport, which was granted by the Foreign Office and signed by Lord Palmerston, ordered him to be set at liberty at once.

Mr. Harris was at one time the possessor of a large and valuable set of original etchings by Rembrandt, collected mainly on the Continent, several of which were of great excellence and rarity; but with which he has lately parted, having ineffectually endeavoured to dispose of them to some public Institution, where they would be kept together as one entire collection. He has also a considerable collection of engravings and views relating to London and Middlesex, and a good many fine prints and autotype impressions after the great works of the old masters, some of which were purchased by him when at Rome.

His collection of books by the older writers on objects connected with mental science is very extensive, and from several of these authors copious extracts will be found among the footnotes to his "Philosophical Treatise on Man," already alluded to. Of original autographs he has also a large number, including those of Napoleon I., Queen Anne, Sir Robert Walpole, Pitt, Sheridan, Horne Tooke, Cowper the poet, Lord Erskine, and Lord Brougham. Several of these were exhibited some years ago at Manchester, and a few years since, Mr. Harris made use of them to illustrate a paper which he read before the "Psychological Society," of which he was one of the Vice-Presidents, on "Caligraphy as a Test of Character."

James Grant.

ON the 1st of August, 1822, at Edinburgh, was born the subject of the following sketch, who, if he had never written but one work, and that his first, the "Romance of War," would have firmly planted his name as a literary man of no small degree of ability. James Grant, the now long-since eminent novelist, has given to the reading world an abundance of matter wherewith to while away profitably many a tedious and weary hour, first began his career in the army, and when at the very early age of ten years accompanied his father on board ship, his father at the time

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being in the army, commanding a detachment of soldiers bound for Newfoundland. Remaining for a number of years with the troops in America, our subject consequently obtained his education in barracks. It was from this military training that may readily be traced the style and character of many of his works, especially the one above mentioned, the "Romance of War." In the year 1839 Mr. Grant was gazetted as ensign in the 62nd foot, and again in the year 1840, we find him joining the Provisional Battalion at Chatham, and in the same year he was honoured with having charge of the depôt placed into his hands. Soon afterwards, however, he bade adieu to the army, and devoted himself entirely to literature, together with the study of Scottish antiquities, for which he possesses great admiration; a fact which can be easily seen upon perusing many of his works that have appeared from his never-tiring pen. We may here state that any person who has a desire to be well posted up in the antiquities of his country, cannot possibly do better than study the works of the inimitable James Grant. As already stated, the first work that appeared from our subject's pen was the "Romance of War, or the Highlanders in Spain," 1846, and so great was the success of the work, that it was deemed advisable to publish an additional volume in the following year, bearing the secondary title of "Highlanders in Belgium," which likewise met with unbounded success from both press and public. Mr. Grant has need to be proud, and may very justly congratulate himself upon his prodigious success in these, his first literary attempts. The "Romance of War," as just stated, met with such brilliant success, a thing very seldom experienced by an author so young, that it was not at all surprising to find Mr. Grant soon busily at work upon another novel. In the year 1848 was produced the "Adventures of an Aide-de-Camp, or a Campaign in Calabria," and like its predecessor, went off with a rush. "Memoirs of Kirkaldy Grange," followed in the year 1849. Mr. Grant says in the preface to this work "That no period of Scottish history has been more elaborately discussed than that of Mary, and his chief reason for presenting the 'Memoir of Kirkaldy Grange' to the public is because the same must be interesting," a statement which we can readily endorse. In this work Mr. Grant gives the reader a life-like picture of the doings of those turbulent times; he gives a vivid and striking description of the scenes in the battle fields; he pictures the life and actions, in what we should fancy to be a most truthful

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manner, of the great and well-known men of those times, delineating character in its different phases in a most true manner, and telling anecdotes of the same in a passingly interesting way. In one portion of the above-mentioned work, Mr. Grant describes a hand-to-hand fight as follows: "The troops of France, at the time of which I write, consisted first of the Scottish Guard, composed of a hundred *hommes d'armes*, a hundred archers of the guard, and twenty-four of the corps. These braves, who were commanded by James, Earl of Arran (son of the Regent, recently created Duke of Chatelherault), the same young noble whom the Kirkaldy's and their companions had detained in the castle of St. Andrews—were the *elite* of Scotland, and their high reputation for fidelity and unblemished honour requires no comment. They wore the most splendid armour of the age, with surcoats and hoquetons covered with shells of silver gilt. Their banner was the national standard of Scotland. The foot harquebussiers armed with helmets, back and breast plates, bore arms which threw balls three ounces in weight. The cavalry, unsurpassed in discipline, in spirit, and in bravery, gallantly mounted on mailed steeds, and brilliantly accoutered. The first troop of these were *les gens d'armes Ecossois*."

In another portion of this book, Mr. Grant gives a most striking description of Kirkaldy. "Revenging himself on D'Oisel," he says, "fighting less for honour than life, the French defended themselves with all the national spirit; the horsemen were repulsed; young David Kirkaldy, a knight named Lord Hamilton, and many others were unhorsed, and rolled in the dust severely wounded. Infuriated on beholding his brother shot by his side, and his soldiers recoiling on every hand, 'Fy!' exclaimed Kirkaldy, 'Fy! let us not live after this day! Shall we retreat from a band of dastardly French scybalds? Forward!' Animated by his gallant bearing, once more the fierce Jackmen returned to the charge; goading on their panting horses, they leaped the ruined barriers, spearing all that were within reach of their long lances, while Craighall and the Master of Lindesay beat down the gates, and bursting in among them, a furious hand-to-hand combat ensued. Both parties were equally animated by religious and political hatred, but despair embued the French with the courage of lions. Lindesay, whose horse had been shot under him, rushed with his lance upon l'Albert, the point glanced off the polished mail of proof and the Master fell, but suddenly recovering, animated by fresh rage, he bore the Switzer backward by main force.

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The latter defended himself with his partisan for a time with the utmost resolution and valour, refusing to take quarter; until Lindesay, in his fury, relinquished the lance for his two-handed sword, and with one blow on the gilded helmet cleft l'Albert through steel and bone to the gorget. Fifty of his soldiers lay weltering in their blood around him, while the rest upon laying down their arms were, by Kirkaldy, sent prisoners of war to Dundee. After this the French became more wary in their marauding expeditions."

In this and many other of his works Mr. Grant fully expatiates upon the bravery and hardihood of the Scotch in the times of war. As a delineator of Scotch character in by-gone days Mr. Grant is *par excellence* one of the best; he is evidently quite at home in his work, he gives notices and life-like scenes in a most thrilling manner; he dwells upon the old localities where stirring events were acted; he shows the tactics of the cannon and other weapons of those war-like ages; he has taken the greatest of care previous to the writing of a work to obtain local information from the best of sources, as will be seen by the notes given at the end of most of his works. He tells us of the political rancour and religious animosity in iron days long gone by in a most just manner, in fact, as a writer of romance, Mr. Grant is essential; he has a happy knack of making his readers understand him, feel with him, throughout a book; his plots are well laid, and his descriptions of places and scenery are most true and striking to the reader.

In one of his works he says:—"The sword was usually the only inheritance of the younger branches of Scottish families, while the head of the house remained at his mountain castle exercising the hospitality of the olden time, defending his kinsmen, his clan, and his heritage from Southern invasion or feudal aggression—thus cadets of the family who disdained dependence had to become the architects of their own fortunes, and carried into other lands their adventurous spirit, their merit, and their valour. As soldiers of fortune they found a wide field for glory in the endless wars of France, Italy, and Germany, where many of them attained the highest honours that can accrue to a subject, added fresh lustre to the hereditary rank of their ancestors, or became the founders of great and powerful families, whose best boast is that they are descended from 'the brave and fierce Scots.'"

In the year 1850, Mr. Grant followed up with another work bearing the title of "Memorials of Edinburgh Castle," an extremely interesting book, giving a very faithful history

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of the old building, and containing many curious anecdotes concerning the same, all of which are of great interest to the historian. Mr. Grant also acted in the capacity of artist as well as author for this work, the pages of which are adorned with well-drawn illustrations of the castle and surrounding scenery. Never tiring of good work, the year 1857 saw the production of "Bothwell, or, The Days of Mary, Queen of Scots," another good historical work, of great utility and interest, and in the same year was produced "Memoirs of Sir John Hepburn, Marshal of France and Colonel of the Scots Brigade." In 1853 was ready for the reading world "Jane Seton, or, The King's Advocate." After which we find our subject producing one, and even two works almost every year up to the present. "Phillip Rollo, or, The Scottish Musketeers," appeared in 1854; this work was published also in France, under the title of "Les Mousquetaires Ecossais." "Frank Hilton, or, The Queen's Own," appeared in 1855, and the "Yellow Frigate" in the same year; "The Phantom Regiment," in 1856, "Harry Ogilvie, or, The Black Dragoon," later on in the same year. "Laura Everingham" in the following year was published, "Memoirs of the Marquis of Montrose" in 1857; this work was also illustrated by the author in a very creditable manner. "Arthur Blane, or, The Hundred Cuirassiers" appeared in 1858; this was a very successful work. The "Cavaliers of Fortune" also was published this year. "Lucy Arden, a Tale of 1715;" the plot and scenery of this novel are laid in and around the city of Chester, and it gives many very good descriptions of the river Dee and its associations in those bygone days, all of which are very interesting; this work appeared in 1859. The interesting novel entitled "Legends of the Black Watch" also made its appearance later in the same year. "Mary of Loraine" was published in 1860. "Oliver Ellis, or, The Fusiliers," 1861. "Dick Rodney, or, The Adventures of an Eton Boy," came out in 1862, also "Captain of the Guard" in the same year. Mr. Grant has also written well for the children. He has contributed some very worthy tales to publications brought out by Messrs. Routledge, tales much above what one usually sees written for lads; his tales in this sphere being all of a thoroughly healthy nature, interesting, and instructive, and thereby imparting good food for the minds of the young. "Adventures of Rob Roy" appeared in 1863, "Second to None" in 1864, "King's Own Borderers" 1865, "Constable of France" 1866. "The White Cockade" 1867, "First Love and Last Love, a Tale of the Indian Mutiny"

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1868, "The Secret Despatch" 1869, "The Girl he Married" later in the same year. "Lady Wedderburn's Wish," a tale of the Crimean War, 1870, "Only an Ensign," 1871, "Under the Red Dragon," 1872. "British Battles on Land and Sea" appeared next, 1873, published in monthly parts by Messrs. Cassell, Petter and Galpin; this work was very successful, and is now complete in three volumes. "The Queen's Cadet" appeared in 1873, "The Dead Tryst" 1874. Mr. Grant wrote a history of British India, in two volumes, in the following year. "Did She Love Him" next appeared, in three volumes; "Fairer than a Fairy" in 1874. "Six Years Ago," in two volumes, 1877. "The Rosshire Buffs" also in this year made its appearance. "Vere, of Ours" appeared in 1878; "The Lord Hermitage," three volumes, 1878; "The Royal Regiment," 1879, and "The Duke of Albany's Own Highlanders" appeared, in three volumes, 1880. The majority of these works have been translated into several languages. They have been printed and published in the United States, and have had very large sales both there and on the Continent; such are the "good things" from the pen of a really talented man.

Mr. James Grant married, in the year 1854, Christian Macdonald, eldest daughter of James Brown, LL.D., Advocate, author of "The History of the Highlands and Highland Clans," &c., &c.

It is a question for ethnologists to decide, whether the same talent which has been so largely developed in the author of "Ivanhoe" and the author of the "Romance of War," is due to their having been related to the same families, and how much of the fire and enthusiam which characterises the writings of the author of the "Romance of War" is due to the Celtic blood of his father.

Mr. Grant has contributed largely to periodical literature. Amongst many magazines may be mentioned the "Dublin University," Cassell's publications, &c.

Mr. Grant removed from Edinburgh to London in 1870.

Oswald Dykes, D.D.

THOUGH the thoughtful and scholarly minister of the Presbyterian Church, Regent Square, London, has held for several years a commanding position in the growing

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denomination to which he belongs, he is still, comparatively speaking, a young man. Dr. Dykes was born in August, 1835, at Port Glasgow, and has not yet completed his forty-fifth year. Having passed several years at the Academy, Dumfries, he was in due course entered at the University of Edinburgh, where he applied himself with unflagging assiduity to his studies. He then studied for a time at the New College, Edinburgh, his attendance at the Theological Hall being marked by habits of diligent application and attention to the prelections of his instructor. He completed his undergraduate curriculum with more than usual distinction, and took the degree of M.A. To share the ebb and flow of the wider life of the Church Universal, he subsequently went to Germany, and won for himself a knowledge of the method and results of German critical science. At the Universities of Heidelberg and Erlangen he quietly pursued his studies, and afterwards returned to his native country.

Dr. Dykes was ordained as a minister of the Free Church of Scotland in 1859, his first charge being at East Kilbride in Lanarkshire. From East Kilbride he was called to St. George's Church, Edinburgh, as colleague to the late Dr. Candlish. Both incumbencies were very brief, the latter having been cut short, much to the regret of St. George's congregation, by the young minister's failing health, brought on in a great measure, by excess of study. His medical advisers recommended an entire change of climate, and he accordingly left Scotland for Melbourne, Australia, where he sojourned for two or three years, with no charge.

With health recruited, and his mind expanded and matured by experience acquired in different parts of the world, Dr. Dykes returned to this country, and in 1869, accepted a call from the Regent Square Congregation, London in the Presbyterian Church of England. Here he continues to labour with characteristic and unvarying success. He holds together, and gratifies week after week, by his profound and carefully-digested discourses, the most select and, we may add, the most affluent Presbyterian congregation south of the Tweed. When the chair of senior Hebrew, exegetical theology and modern church history, in the Theological College, Guildford Street, near Russell Square, was recently rendered vacant by the death of Dr. Lorimer, the general opinion of the Church pointed to Dr. Dykes as the most fitting successor to the post. Indeed, the matter was promptly taken up by the Presbytery of London, but the Regent Square congregation were too attached to their minister to be induced to part with him.

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Dr. Dykes has published three volumes on the "Sermon on the Mount," and a volume on "Abraham," &c. His latest work is entitled "From Jerusalem to Antioch" being an elaborate dissertation on the first half of the Book of the Acts. In 1873 he received the degree of Doctor of Divinity, from the University of Edinburgh.

The Rev. Sir Henry Moncreiff, Bart., D.D.

THE subject of this notice was born on the 21st of May, 1809. He received the rudiments of his education at the High School, Edinburgh, and then entered the University of the Scottish capital. He subsequently went to England, where he remained six years, during four of which he studied at the University of Oxford. From 1830 to 1835 he attended the Divinity Hall at Edinburgh, under Dr. Chalmers. He was ordained as minister of the Established Church of Scotland at Baldernock, in the Presbytery of Dumbarton, in March, 1836. There he remained for nearly two years, having, at the close of 1837, been translated to East Kilbride, in Lanarkshire; he laboured there in connection with the Established Church until 1843. At the disruption in that year he terminated his connection with the State-supported church, and continued at East Kilbride as minister of the Free Church of Scotland for nearly nine years. He was removed in 1852 to Free St. Cuthbert's Church, Edinburgh, and in the previous year he had succeeded his father in the baronetcy.

Since that time Sir Henry has acquired a position of immense, almost unrivalled, influence in the Free Church. He became Principal Clerk to the General Assembly in 1855, and was closely associated after that date with the late Principal Candlish and the late Dr. Robert Buchanan. At the May meetings in Edinburgh, Sir Henry is one of the chief personages on whom the eyes of the public are, for the time being, fixed. When a question of surpassing interest, absorbing immediate attention, comes to be decided, he is invariably in the forefront of the debate with his counsel and his experience. His commanding talent, fullness of constitutional knowledge, devotedness of service, and hereditary standing gives great weight to his opinion. He was moderator of the General Assembly in 1869.

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Sir Henry published a letter to Lord Melbourne on the Church of Scotland controversy in 1840; a pamphlet in 1869 with reference to the Cardross case, which had been engaging public attention for more than ten years; a letter to the Duke of Argyle in 1875, on the identity of the Free Church principle from 1832 to 1874; and a book of 298 pages, small 8vo., in vindication of the Free Church Claim of Right in 1876.

In 1861 Sir Henry was appointed Secretary to Her Majesty's Printers, otherwise called the Bible Board.

John Hullah.

WE have in the person of John Hullah a very clear instance of the power of genuine work. Mr. Hullah's system has been opposed at every point of his career, and is still regarded with dislike by certain musical sets; yet he has, in spite of all opposition, gained wide popularity for it, and has obtained approval from the people for whom he has done so much. Perhaps no artist has desired to help the masses to the appreciation of the art he himself loves, as Mr. Hullah; he has put his whole soul into the work of opening the people's ears. A composer of high merit, yet he seems to find greater pleasure in increasing the number of appreciators of the music which already exists, rather than in making more music. One of Mr. Hullah's chief aims is to give to the populace the pleasure of reading music, as now it has the pleasure of reading books; so that none who can buy a score of music or a volume of plays need be ignorant of either music or the drama. But such a gift as this can, only exceptionally, be given to a grown person; so that Mr. Hullah's work is for the next generation, and he is the friend of the children. At the same time he has been a benefactor to his contemporaries by giving to grown persons the chance of understanding the science of music by going through a series of simple and intelligible lessons.

John Hullah was born in Worcester, June 27th, 1812; but he followed the modern instinct which brings men of talent into the centres of civilization; and while quite young he came to London. At an early age he became a com-

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poser; between the years 1836 and 1839 he produced three operas. Charles Dickens wrote the libretto for the first of these operas, "The Village Coquette," which was very successful. It was given at the St. James' Theatre in 1836; "The Barbers of Barbarossa," and "The Outpost" were given at Covent Garden.

In 1839 Mr. Hullah's notable career in the cause of education began; his mind was full of the idea that the people should be taught, and while he was considering how this was to be done he met with Dr. Kay, afterwards Sir James Kay Shuttleworth, and at that time Secretary to the Committee of Council on Education. Dr. Kay was engaged in working up the education of the country; and with his work Mr. Hullah became associated. He was sent to France to investigate certain branches of musical training; and while there he lighted upon the system which has been the basis of his own method. It was being taught by its originator, Wilhelm, and though it was being worked by him in a very limited way, it had in it the germ of a new musical life for the people. Mr. Hullah brought back with him the idea of this system, and immediately began to bring it into use. He gave his first class lesson on February 18th, 1860, in the Training College, founded at Battersea by Dr. Kay and Mr. Edward Carlton Tufnell. The object of this College was the education of teachers for parochial schools, and here Mr. Hullah's system found a most rightful and useful starting-point; for his aim was to enable the teachers to understand what they taught. This is a rarer knowledge than might be supposed; musical professors are sometimes found ignorant of what a child cannot avoid understanding when taught intelligently. The great feature of Mr. Hullah's method is that everything is explained synthetically from the first elements upwards, instead of taught dogmatically. We must remember what it is difficult enough to realise now, that until that effort was made, no popular education existed in England of any sort whatever. Mr. Hullah taught alone for some time but eventually he created a staff and filled its members with his own enthusiasm. It was a revelation to both learners and teachers, when it was found that a painful and difficult task could be converted into one pleasant and agreeable; this being effected by the simple magic of enabling the pupils to understand their work. They were never allowed to sing until they fully understood what they were doing, and thus each step became a pleasure, because it was not taken in the dark.

Mr. Hullah's next effort was the starting of the "Singing

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Schools for Schoolmasters" at Exeter Hall, on February 1st, 1841. Here schoolmasters of day and Sunday schools were instructed in vocal music, on the system which Mr. Hullah had now made his own by his elaboration of it. It met with great success, having in it those elements of true usefulness which enable a method to outlive any opposition. Musical teachers from the country came to London in order to join these classes, and obtain a certificate of being qualified to teach the system; for the public had now taken it up, and in spite of professional jealousy or disapproval, what the public wants it must have. Crowds flocked to the classes and they became very large. Then Mr. Hullah made his first effort towards giving classical music to the people. He formed his classes into two schools, and began to give concerts at Exeter Hall, using his upper school as the chorus. At first these "Choral Meetings," as they were called, gave only pure vocal music, and all the classes being gathered together, the chorus consisted of some two thousand voices. The vocalists filled the hall, while the audience sat in the orchestra. Thus the audience was necessarily small, but it consisted, as a rule, of the great people of the time who were interested in educational progress; the Prince Consort sometimes forming one of the hearers.

The classes which assembled at the hall were most various in kind; some contained musical professors of eminence, whose interest in the system would lead them to follow it through the most elementary lessons, while others consisted entirely of artisans. One class which went through the whole course of lessons numbered five hundred, and was composed of workmen.

Mr. Hullah's supporters now built for him St. Martin's Hall, of which building he was himself practically the architect. During the ten years between the erection of this singularly beautiful hall, and its unfortunate destruction by fire, an immense amount of progress was made in the education of the public. Classical concerts were constantly given, with the great innovation of shilling seats. Until then classical music had been unattainable by the masses, the cheapest seats at Jullien's concerts being three shillings. The over-crowded cheap seats at our concert halls show how the people appreciate the opportunities which now they have. It is evident that the artisan class of England have a real love for good music; in Lancashire, Yorkshire and Norfolk, they have preserved the taste among themselves; and when good music well executed is offered them, they eagerly indulge their love of it. These are the people

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who still keenly remember what John Hullah did for them; there are many who cannot forget that the first music they ever heard was at St. Martin's Hall.

Mr. Hullah was appointed Professor of vocal music at King's College, London, in 1844, an office which he resigned in 1874. In 1858 he was made Master of the Charter House; for many years he conducted the Annual Concert of the children of the Metropolitan Schools at the Crystal Palace. In 1872 he was appointed by the Committee of Council on Education, Inspector of Training Schools for the United Kingdom, and he now devotes his time to this office, having given up all other work, except that of his Professorship at Queen's College. With this latter institution he has been connected since its foundation.

As a composer of ballad music John Hullah is known to every singer of English ballads. He has composed a great number of very charming songs, besides editing many good collections, and giving a great amount of labour to the arranging of music for sale in a cheap form. This publication of cheap music is another of Mr. Hullah's benefits to the public; when he formed his classes a glee or a madrigal could not be purchased under two or three shillings. The large classes which he created gave rise to a demand for cheap music, and Mr. Hullah himself arranged great quantities in an available form.

Probably the best known of Mr. Hullah's ballads are the "Three Fishers," The Sands of Dee," "The Storm," and "O that we two were Maying." As a writer, Mr. Hullah is agreeable; his "Music in the House," is interesting, and full of suggestion. The volumes consisting of lectures delivered at the Royal Institution, "The Third or Transition Period of Musical History," are both interesting and valuable reading. Mr. Hullah is really an artist, not merely a professor, and possesses a refined taste in both literature and painting.

In 1876 Mr. Hullah was unexpectedly presented by the University of Edinburgh, with the honorary degree of L.L.D., and in 1877 he was made a Member of the Society of St. Cecilia, in Rome, and of the Musical Academy in Florence.

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Alexander Beith, D.D.

THE Rev. Dr. Beith is one of the veteran divines of the Free Church of Scotland. Perhaps the oldest minister within the pale of that church, he has taken a prominent part in all ecclesiastical events within the last sixty years. When the 474 ministers severed their connection with the State, and founded the Free Church seven-and-thirty years ago, Dr. Beith had been more than twenty years in the ministry, and he brought into the new communion the ripe experience and the robust and liberal views of theology and of ministerial action which have especially marked his long and arduous career. In his old age he has lost nothing of his intellectual vitality. At the recent meeting of the General Assembly, the course he pursued in reference to the Robertson-Smith case was alike decided and vigorous. A motion had been made, and supported by several leaders of the Assembly, to leave without further investigation the charge against Professor Smith with respect to his opinions on the authorship and historical character of Deuteronomy, and to declare him no longer a Professor in the Church. This motion Dr. Beith met by a counter-proposal to withdraw the charge and restore Professor Smith to his Chair, and in a most effective appeal to his audience, he avowed that it had always been a comfort to his mind that, though a member of the Assembly when John Macleod Campbell was deposed from the ministry, he had not voted for nor helped that sad result. An unusual proportion of elders took part in the debate, and in the end Professor Smith was restored to his work. The decision was a signal victory for Dr. Beith, and those who believe that the study of modern critical science is not incompatible with a firm persuasion of the truth and validity of Divine revelation.

Born at Campbeltown, in Argyleshire, on the 13th of January, 1799, Dr. Beith is now in his eighty-second year. He was licensed by the Presbytery of Kintyre—within which his native town is situated—as a preacher in the Established Church of Scotland, on the 7th of February, 1821, and has thus been intimately associated with ecclesiastical affairs beyond the Tweed for a period of close upon sixty years. It is interesting to note that the oldest minister in the Presbyterian Church of England is the Rev. Dr. James Anderson, of Morpeth, who was ordained more than a year after the subject of this memoir, in 1822.

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Dr. Beith experienced many changes in the early part of his ministerial life. Called to the chapel of ease at Oban, in Argyleshire, in June, 1821, he laboured there for about three years and a half, when, at the close of 1824, he was transferred to Hope Street Church, Glasgow; there he ministered to a large congregation for more than two years. He was removed to the parish of Kilbrandon, in his native county, in 1826, whence, in 1830, he was called to the parish of Glenelg, in Invernesshire. Finally he was removed, in 1839, to the first or parochial charge at Stirling, where he continued to minister until his retirement from active service in the Church in 1876. Though now residing in Edinburgh, he is still colleague minister (*Emeritus*) of the congregation at Stirling. Dr. Beith, in his youth, acquired a minute knowlege of the Gaelic tongue, and in that language, as well as in the English, he preached regularly in the Western Highlands during his sojourn there between the years 1821 to 1839.

When the agitation on the spiritual independance question was approaching a climax in 1842, Dr. Beith was one of the seven ministers of the Church of Scotland who were sent to preach at Strathbogie in the face of the prohibition by the civil Courts, a service, with all its risks, which he was rejoiced to execute. Of those seven ministers he is the only survivor. In the following year he joined Dr. Chalmers and the other ministers who separated from the State and formed the Free Church of Scotland. A place of worship in Stirling—a handsome Gothic structure, the design of the late John Hay, of Liverpool—was subsequently erected for him, and named the Free North Church, and he remained in his charge at Stirling as a Free Church minister. In 1847 he was cited to give evidence before the Committee of the House of Commons on what was known as the "site" question—sites for the building of places of worship for the ministers who had "come out," being refused by some landowners in Scotland. Three years after, the degree of D.D. was conferred upon him. He was Moderator of the General Assembly, which, in 1858, first dealt with the famous Cardross case by suspending the minister of that village on a charge of immorality. He is now the oldest surviving Moderator of that body.

Dr. Beith's pen has not been inactive during his long career. Besides many pamphlets on public questions, he has written several admirable works. In 1824 he wrote a treatise on the Baptist controversy, and afterwards a Catechism—the former in the Gaelic tongue, the latter in both

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Gaelic and English. "Sorrowing yet Rejoicing; a Narrative of Successive Bereavements in a Minister's Family," was published in 1839, and "The Two Witnesses traced in History," in 1846. His next important work was entitled "Christ our Life," being a series of lectures on the first six chapters of the Gospel by St. John, issued in two volumes in 1856-7. In 1860 he published "Scottish Reformers and Martyrs;" in 1869, "The Scottish Church in her Relations to other Churches at Home and Abroad;" in 1874, "A Highland Tour with Dr. Candlish;" in 1877, "Memoirs of Disruption Times;" and in 1880, "The Woman of Samaria." He also wrote, in 1854, a biographical sketch of the late Rev. Alex. Stewart, of Cromarty, prefixed to a posthumous volume entitled "Tree of Promise," being outline lectures on the Book of Leviticus.

Dr. Beith is a widower. Seven of his family have been removed by death; seven survive.

Mary Howitt.

THE names of William and Mary Howitt have so long been pronounced together that it is painful to speak of one separate from the other. Notwithstanding the severance of death they still unite upon our lips; the name of one suggests that of the other, and as the "Corn-Law-Rhymer" once said of them, "It is as difficult in thinking of William and Mary Howitt to dissever them, as the heads of William and Mary on the face of an old guinea." Yet their writings were by no means always blended in the same volumes. Only in the first two volumes of verse published by them in their youth; in the "Book of the Seasons," in which a few of the poems which are interspersed with the prose are from Mary Howitt's pen; and in the "History of Scandinavian Literature," in which the poems translated are by Mrs. Howitt, whilst the prose is by her husband, are they associated together as authors conjointly of the same volumes. But their spirit was singularly kindred in the intense love of the beauties of Nature—one of the most marked characteristics in the works of both—in their sympathy with, and labours for the poor, the suffering and the oppressed.

Mary Botham—such was Mrs. Howitt's maiden name—

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was born in the last year of the last century, amongst the iron forges of the Forest of Dean, in Gloucestershire. She passed her childhood and youth, until her marriage, in the pleasant little town of Uttoxeter in Staffordshire. Her father's family had possessed property in Staffordshire for some generations, and he himself counted it wealth to belong to the Society of Friends, who had suffered so many things for conscience' sake. The cultivation of music among the "Friends" was forbidden; but they seem to have given special attention to the cultivation of poetry; and art in various forms, called forth the enthusiasm and ingenuity of herself and her elder sister. Mary Howitt's love of poetry was such that she composed almost as soon as she could write. She and her sister Anna wrote ballads and dramas together in their early youth, but it was not until after her happy marriage with Mr. William Howitt that some of her compositions were allowed to appear in print. It was, in fact, by means of her manuscript-poetry, lent to a mutual friend, that her future husband's attention was first attracted to her. He admired the originality they displayed, and friendship between them soon ripened into love. He was a poet himself, and a Quaker, so that their union promised the concord and united literary labour which it afterwards so abundantly realised.

The first year of their wedded life was passed in Staffordshire, and here they conjointly prepared for the press a volume of poems, entitled "The Forest Minstrel," which before long was followed by another, called the "Desolation of Eyam and other Poems." The incidents which connect Eyam with the history of the Great Plague were well fitted to excite to the utmost their poetical enthusiasm. Annuals at that time were just beginning their popular career, and to these William and Mary Howitt became frequent contributors.

During their residence at Nottingham, and especially between the years 1831 and 1837, they were fruitful in literary productions. Mary Howitt then published her most important poetical work, now for many years out of print. This was a volume of dramas, entitled "The Seven Temptations," in which was sought to be presented dramatically a series of attempts to seduce mankind through various trials, by an impersonation of the evil principle. It was a remarkable poem; but the unfavourable criticisms of an influential literary organ—which gave no single quotation in support of its opinion—wounded deeply the sensitive spirit of the inexperienced poetess, and para-

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lysed her exertions in the field of poetry for a considerable period. For years after, as she said herself, she never wrote without the fear of critics before her eyes. It was at Nottingham, also, that she composed a novel, called "Wood Leighton," describing life in the little Staffordshire town in which she had been brought up. She published at this time likewise the first of her juvenile works, written originally for her own children, the "Sketches of Natural History," "Tales in Verse" and "Tales in Prose;" all admirably suited to the object in view—works which have made her name a "household word" in countless homes both in America and England.

In 1837 Mary Howitt, with her husband and family, migrated from Nottingham to the pleasant village of Esher, in Surrey, where a few intimate friends, literary pursuits, the garden and the beautiful surrounding country, combined to make a life as happy as can be enjoyed on earth. Here her two youngest children were born, and some of her most popular volumes published. One of these called "My Own Story," is, in part, an autobiography of her own childhood. "Hymns and Fireside Verses," "Birds and Flowers," and, "Tales for the People and their Children," shewed a remarkable facility of writing and imagination well controlled.

Looking upon Germany as the great nurse of the intellect, the Howitt's removed thither for the purpose of educating their three elder children. There William Howitt, by his works on "Germany and German Life," anticipated the labours of Baring Gould, and both he and his wife commenced at Heidelberg the study of the Swedish and Danish languages. The literature of Scandinavia attracted them strongly, and Mary Howitt was led to translate some of the earlier writings of Fredrika Bremer and Hans Christian Andersen, and introduced them in English attire to the British and American public. Later Mrs. Howitt completed the translation of the whole of the works of Miss Bremer. The welcome they received was a testimony both to the powers of the original writers and to the skill of the lady who had performed the difficult and honourable task of translator.

The industry of the gifted pair was almost incredible; yet the writings, and particularly the verse, of Mary Howitt bears no trace of weariness, but is always fresh as Spring. Perhaps the poems by which she is most widely known are her ballads. Allan Cunningham said of these ballads in his "History of the Literature of the Last Fifty Years," "Mary Howitt has shewn herself mistress of every string of the

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minstrel's lyre, save that which sounds of broil and bloodshed. There is more of the old ballad simplicity in her compositions than can be found in the strains of any living poet besides." "The Voyage with the Nautilus," "A Forest Scene in the Days of Wickliffe," and "The Isle of the Sea-Fairies," "The Spirit of Poetry" and "Mountain Children," "The Use of Flowers," "The Monkey," "Buttercups and Daisies," and "The Poor Man's Garden," have been among the most popular poems of the century. The copious specimens of Scandinavian poetry, which appear in William Howitt's "History of Scandinavian Literature," translated by his wife, deserve high commendation; and it is not surprising that she received a silver medal from the Literary Academy of Stockholm, as a token of their esteem of her labours. Returning to England in 1842 she continued her translations, and brought out more of Fredrika Bremer's novels, Andersen's "Improvisatore," the work which made the reputation of Andersen, and a novel from the German, entitled "The Citizen of Prague." At this period also she published "The Children's Year," which has been translated into many languages, "Our Cousins in Ohio," and a collected edition of her ballad-poetry.

At this time were started, "The People's Journal" and "Howitt's Journal;" but these periodicals, having failed to answer the expectations formed by their originators, Mr. and Mrs. Howitt returned, after two years of journalism, to the less anxious pursuit of general literature, and "The Heir of Wast Wayland"—a one volume novel, the scene of which is laid in the Yorkshire Dales—"Mary Leeson," "Steadfast Gabriel," and other books for children, proved the unwearied diligence of the latter.

During the absence of her husband and sons in Australia, from 1852 to 1854, whither William Howitt had gone to write a work upon the Gold-fields, Mary Howitt resided with her daughters at a picturesque cottage on West Hill, Highgate. It was called for many years the Hermitage, and there, assisted by her eldest daughter—who had already become favourably known to the public as an artist and writer on art—Mary Howitt saw various works of her absent husband through the press, while she herself compiled a "History of the United States," wrote several juvenile works, and translated Fredrika Bremer's large work, "The Homes of the New World." She also completed shortly after this time, Miss Bremer's "Travels in Italy, Switzerland, the Holy Land and Greece," in six volumes.

During the previous ten years, the Howitt's had both

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taken much interest in the phenomena of mesmerism, and in this case, as in many others, this interest led them on, in 1857, to investigate the phenomena of Spiritualism. Mrs. Howitt, however, has written herself but little on the subject.

Between the years 1856 and 1864, Mary Howitt, besides contributing various anonymous papers to the periodicals of the day, edited "A Treasury of Stories for the Young," composed two stories for the young, entitled "Lillieslea" and "Mr. Rudd's Grandchildren." She also republished, through Alfred W. Bennett, the greater part of her earlier juvenile books in a uniform edition. In 1864 she published "The Cost of Caergwyn," a novel in three volumes, the scene of which is laid in Wales. This is perhaps the most carefully elaborated of all her works of fiction, written in prose. The materials for it were collected in North Wales, where, during several summers, she studied the legends, manners and customs of the Principality. It contains, probably, the most highly finished pictures of character and scenery that have flowed from her pen. As a picture of Welsh life it has few, if any, parallels.

In 1865 a pension was granted by the Queen from the Civil List to Mr. Howitt, in acknowledgment of his and his wife's valuable services to literature. In 1867 they removed, with their unmarried daughter, from Highgate, to the neighbourhood of Esher in Surrey, at about fifteen miles from London. The country there was charming in itself, and pleased them all the more because it was endeared by the remembrance of their residence there some five-and-twenty years previously. The love of the country which shows itself in the works of both the Howitts', was no fictitious feeling. It was like the very breath of their being, and ever has influenced them, more or less, in choosing a residence. They endeavoured, always, to make their homes picturesque: it was a necessity, with both husband and wife, to see around them grass, flowers and trees, the cultured garden and the open field. The cottage in which they lived at Esher, called "The Orchard," stood in the midst of an extensive flower and fruit garden; the cultivation of flowers has always been a beloved recreation to the poetess. The Orchard answered to its name, and its surroundings amply gratified their rural tastes. Here Mary Howitt wrote a series of simple popular ballads, which appeared in a cheap periodical widely circulated. Here, too, she produced two juvenile volumes, "John Oriel's Start in Life" and "Our Four-footed Friends." The latter book was designed to foster in the minds of the young,

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love and gentleness towards the animal creation. For the publishers, Partridge & Co., she wrote also a series of papers on "Birds and their Nests," and "A Few Words on a Neglected Subject,"—Kindness to Animals. This, indeed, was a matter in which husband and wife took special interest; disapproved and strongly opposed Vivisection, and believed, with reason, that gentleness to dumb creatures should be taught the young as a moral lesson.

Mary Howitt's lively imagination and her inventive faculties were kept in activity, partly by frequent change of scene and sojourn in lovely spots, now in Wales or the Isle of Wight, now near the Peak of Derbyshire or among the Cotswold Hills; frequently also, the Howitts visited the Continent.

In 1870, the Howitts, letting their rural cottage for twelve months, set forth with their youngest daughter for the enjoyment of a Continental holiday of longer duration than usual. The summer months were spent in Switzerland, and in autumn, crossing the Alps for the first time, they settled for some weeks on the Lake of Como, then visited Florence, and finally took up their abode for the winter in Rome. This visit to Italy had been a life-long desire—delayed by a friendly destiny, it might almost seem, only in order to bestow upon their imaginative natures a revival in old age of the youthful emotions of enthusiasm and delight. The letters of Mary Howitt, written when first the charms of the Italian lake-scenery burst upon her, were full of her peculiar spirit of keen enjoyment and of minute observation of all that struck her eye or touched her heart. After a winter spent in Rome, the freedom of life, and the living air of a mountain land once more attracted our travellers. Led by chance to an abode in an ancient mansion in the broad and sunny Pusterthal in Tyrol, upon the borders of the land of the Dolomites, there they spent the summer of 1871. Their proposed holiday of one year lengthened out into a residence abroad of nine—the summers being passed in the same old Tyrolese mansion, the winters in Rome. In Rome, April 16th, 1871, they passed their "Golden Wedding Day," an event beautifully celebrated for the aged literary pair by their children and friends. In Rome, at 55, Via Sistina, on March 3rd, 1879, William Howitt calmly breathed his last. He is interred in the beautiful world-famous Protestant Cemetery in Rome, which is enriched by the dust of so many distinguished foreigners. Mary Howitt has planted for herself a little garden beside the grave of her beloved husband, trusting

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that "in death, as in life, they may not be divided." Since this severing of so long and beautiful a married life, Mary Howitt has ceased to reside in Rome. Finding the bracing air of Tyrol more conducive to her health than the somewhat enervating atmosphere of the Eternal City, she has, we believe, taken up her residence at Meran. Her active mind—even at her advanced period of life—finds great enjoyment in the beautiful scenery amidst which she has made her abode—in intercourse with various friends, English, American, and foreign, whom she draws around her; in a lively correspondence with the absent members of her family and friends; in books, and in, at the present time, the writing—at the request of her children—reminiscences of her youth. It is understood that these reminiscences are intended to supplement the autobiography of her late husband. Her younger daughter, Margaret Howitt, resides with her mother.

Mrs. Howitt has received a pension from the Civil List, granted by her Majesty in consideration of her contributions to literature, the former pension granted to her late husband having lapsed upon his decease.

The Howitts had ceased to wear the dress proper to members of the Society of Friends long before they withdrew from membership. But they always retained a cordial attachment to the internal spirit of the writings and lives of the early associates of George Fox. Belonging to no particular Church, they desired to cultivate a spirit wholly unsectarian, and to carry out what appeared to them to be the purity and liberty of primitive Christianity.

The name of Mary Howitt being intimately associated with writings for the young, it may not be without interest to inquire what have been the careers of her children. Of the five referred to in the foregoing sketch, all but one, Claude Middleton Howitt, grew up to man and woman's estate. Claude, perhaps, the brightest and the most joyful-spirited one of the band, died in his twelfth year from the effects of an accident which he met with in Germany. He left a loving halo of tender and most bright memory behind him, and his mind, during the twelve months of his severe sufferings, had matured as into the mind of a youth. He was the second son. The eldest son, Alfred William, who with his younger brother Charlton had accompanied their father to Australia on his visit to the Gold-fields of Victoria, graduated—so to speak—during those two years of arduous adventure in the school of the explorer's life. In 1861, being already known in the colony as one well acquainted

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with the dangers and difficulties of life "in the bush," he was despatched by the Royal Society of Victoria as leader of a party sent in search of the missing explorers, Messrs. Burke and Wills. He was fortunate enough to discover and save the last survivor of that ill-starred expedition, and he interred the bodies of the brave, but luckless Burke and Wills, in the wilderness where they were found. He was sent again from Melbourne to bring home their remains for public interment. Alfred W. Howitt has been successfully employed in other public undertakings, and is a Police Magistrate and Gold Warden, &c., in Gippsland. He has, in connection with his duties as Gold Warden, devoted much attention to the study of geology, and has contributed various valuable papers, maps, surveys, and sketches to the Reports of the Geological Survey of Victoria. He is a Fellow of the Geological Society of London. He is at the present time printing, in connection with a friend—the Rev. Lorimer Fison, a work on the Australian Aborigines, the result of many years' observation and study.

Herbert Charlton Howitt, the youngest son—"the Herbert" of "The Children's Year" and "Herbert's Adventures in Australia"—a dauntless young explorer, beloved by all who knew him, was drowned at the age of twenty-five in Lake Brunner, New Zealand, whilst employed by Government in cutting a horse-track upon the wild west coast. The *Lyttelton Times* of September 12th 1863, in announcing this sad event, observes, "Last week will long be memorable here, as having brought us the intelligence of the death of one of the most active and intelligent explorers who has ever responded to the call which has so often to be made in a new and partially-explored country by those whose duty it is to open up the waste, by forcing roads through what hitherto has been impenetrable mountain and forest."

Anna Mary, the eldest daughter, married, in 1859, the son of the late Alaric Watts, the poet. In 1853 she had published a book which, at the time, was popular, and of which, during the present year, a new and enlarged edition has been brought out by Messrs. De La Rue—"An Art Student in Munich." She had been so fortunate as to be for some time a pupil in the studio of Wilhelm Kaulbach, the celebrated German painter. Mr. W. B. Scott, in writing in the "*Academy*" of this reprint the other day, says, "Miss Howitt was about the first of English ladies who stepped out boldly in the direction of historical painting. In the year following her return to England, and the first appear-

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ance of the book under review, we very well remember the great success of her first picture, Margaret, from 'Faust,' exhibited at the Portland Gallery in 1854. This success was sufficient, one would have thought, to make her an artist for life; but neither in picture-writing nor painting has she been very anxious for public favour, which is itself a characteristic not very commonly found." She and her husband published in 1875, conjointly and anonymously, a volume entitled "Aurora"—a volume of Metaphysical Poetry which appeared somewhat to puzzle the critics. The love of the beautiful and wonderful, both in nature and art, evident in this volume, combined with the love of symbolism and allegory, manifest the art-spirit of the writers. Mrs. Howitt-Watts has also—though usually anonymously or simply with her initials—not infrequently written upon the metaphysical and philosophical aspects of both Art and Spiritualism. In the manifestations of the latter she has always avowed herself a believer.

Margaret Anastatia Howitt, the youngest of the family, the faithful companion of her mother, published in 1866, two volumes, entitled, "Twelve Months with Frederika Bremer in Sweden," the record of her agreeable sojourn in Stockholm with the distinguished Swedish authoress. They are bright and attractive pictures of an intellectual social existence. She has also translated from the Swedish, and has contributed various bright original sketches to the periodicals of the day, both in America and England, perhaps the most sustained of which is a series of papers, under the general title of "Our Home in the Tyrol," which appeared in *Lippencott's Illustrated Magazine.* She has for the last several years been engaged in writing the Life of Overbeck, the celebrated founder of the modern schools of Religious Painting in Germany, his papers and correspondence having been confided to her for that purpose by the adopted daughters of Overbeck. Her long residence in Rome, and acquaintance with Germany and German, have given her peculiar facilities for this labour of love.

It remains only to add that two nieces of Mary Howitt, Mrs. James Macdonell and Mrs. John Macdonell,—the younger daughters of "the sister Anna" referred to in this sketch,—have become favourably known as writers, Mrs. John Macdonell being the author of several popular novels.

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J. B. Germeuil-Bonnaud.

IN spite of the vigorous attempts of late years to make the objects of everyday use a little more pleasing to the eye, the application of art to household purposes is still woefully deficient in this country. Heaviness is the prevailing characteristic, as it always has been, but instead of the heaviness being accompanied by the solidity which was once the aim of the British workman, the introduction of a shoddy style of manufacture has left the fault, without the redeeming virtue. Take the house of a respectable London clerk or middle-class tradesman; from roof to foundation it is the embodiment of inartistic plainness. The dingy, nondescript-coloured bricks of which it is built, are the same as those of the houses which stretch to right and left of it for half a mile. It has the same four square windows, or, if of greater pretensions, the same bay windows, painted the same dull hue, and the front door is painted into the same travesty of oak or walnut. A sublime indifference to beauty is shown throughout. Inside, the house is not much better. There are pictures, and what are called ornaments, and furniture, and carpets, but if the pictures happen to be good, their ponderous frames are remarkable only for the mass of gilding with which they are covered. The furniture seems to have been designed only for use, and an incongruous mass of ornamentation, gathered without design and disposed without taste, adds to the general want of harmony. Everything is orderly and dull. Across the Channel the shops are filled with graceful articles, as artistic as they are inexpensive, but here there is nothing but heaviness. We are not speaking of the homes of the rich. Artists of renown have not thought it beneath their dignity to prepare designs for household articles, and the art magazines have done much to promote a less dispiriting state of things, but they have not yet succeeded in infusing anything like an æsthetic feeling into the people. The process of leavening the mass has begun, but the operation seems a slow one, and the want of real appreciation makes it slower still. Schools of Art have driven out the old ideas that solidity of manufacture is all that English workmen need seek, and that gracefulness ought to be discouraged as superficial. One point has thus been gained, but among those who glibly talk art cant from hour to hour, few have been induced to apply their knowledge towards the introduction of the little dainty things which make a room attractive. The first step is to get those things, and at such

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a price that there can be no excuse for not buying them; the next to persuade people that because they are cheap they are not necessarily nasty, and the last, to have them properly placed. Every year progress is made in the manufacture of these wares. Fairly executed copies of good pictures can be bought for next to nothing, and delicate little knick-knacks, which once only the rich could have obtained, are now within the means of the poorest. The result has generally been achieved by the mechanical reproduction of a single expensive work. Photography and chromo-lithography and other multiplying processes have done much to increase what we may call involuntary art culture, and the inventions made by the gentleman whose name heads this chapter carry us another step on the road. The artistically coloured photographs which we now see in most of the stationers' windows, are the result of a discovery by M. Germeuil-Bonnaud, and Photo-Ceramic, or the art of producing portraits and pictures in natural tints and colours by photography on porcelain, is another of his achievements, more important still.

M. Germeuil-Bonnaud was born at Limoges in the year 1837. Adopting photography as a profession, and coming of a family long associated with the porcelain industry, we can easily understand that his inventive mind would be given to the improvement of processes connecting the two pursuits, especially as the possibility of applying photography to the decoration of porcelain is patent to everybody. The problem was, how to do it, and that problem he undertook to solve. During a long residence in Italy, he studied high art photography, and afterwards took the studio of Numa-Blanc in Paris. We need not now speak of his invention of the process of colouring photographs. His second and more important invention can be applied to vases, plates, tiles, caskets, everything, in fact, of a porcelain nature to which decoration can be applied. Most of us have seen within the past few years the rather grotesque objects which have been exhibited under the name of "art pottery," and many have probably wondered that something more really artistic has not been conceived. The expense has of course been the principal obstacle, but by this new process decorative porcelain will be much cheaper than heretofore, and quite as good. The decoration is permanent, as it is burnt into the material, and is not merely a glaze that might be easily injured. Hand painted works are very expensive, as they naturally must be if executed by an artist, but by the new process plaques and vases equal to those which now

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realise large sums will be brought within the reach of everybody. In some respects, it is asserted, the effect is better than that of hand-painted ceramic work, but even supposing it approaches it, the great reduction in cost renders the invention one of much importance. Applied to china, glass, or metals, this new process bids fair to add another to the list of inventions destined to raise the artistic taste of the people.

It has always been within the power of the rich to furnish their houses as luxuriously as they pleased, and if they want artistic things they can get them, but it is not so with the poor. The latter are credited with a fondness for finery, and are supposed to have been so overcome by the tawdry splendour of the gin palace, that coffee taverns have been decorated in the same way in order to lure them to safer quarters. When it is possible for them to make their own cottages bright and pleasing there will be less inducement to go to either gin palace or coffee tavern. We look, therefore, with pleasure to every step in this direction, and feel that by such inventions as those of M. Germeuil-Bonnaud, not only are the means provided for gratifying artistic instinct, but artistic instinct itself is created.

Thomas Henry Ismay.

FOR the energy and enterprise of their inhabitants, the rugged Northern counties will not bow to the more fertile South, with all its accumulation of riches and its great reputation. The wealth of London is proverbial, but men of vast possessions and unsurpassed business capacity may be found in the growing Northern towns, and it would scarcely be hazardous to assert that at the present time those towns contain a greater proportion of what are called self-made men. Manchester, Sheffield, Liverpool, Glasgow, are full of men who have worked their way upwards from small beginnings, and many of our foremost London merchants have not yet lost the Northern dialect acquired in their youth. The shrewd old schoolmaster, Bartle Massy, says in "Adam Bede" "that the Northern men are a finer breed than the Southern, harder-headed and stronger-bodied, and a deal taller." Such a remark is not likely to be appre-

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ciated by Londoners, who are accustomed to arrogate to themselves all the intelligence in the country, but it contains a greater amount of truth than they would care to admit. The coal and iron found beneath the soil have naturally made the Northern counties our great manufacturing centres, but apart from those industries other fields for the employment of capital have been opened up, which have tended enormously to increase the wealth of the nation. The shipbuilding trade has almost deserted the banks of the Thames for the Clyde, while the vessels entering the Clyde and the Mersey far exceed in number those which sail into the Metropolitan port. It is natural that the North-west should furnish the havens for the steamers engaged in the trade with America, but Liverpool vessels have often a more distant destination. The great carrying trade driven from the United States by the Civil War has much of it come to Liverpool, and the enterprise by which it was secured has only been equalled by the energy with which it has been retained. The conveyance of passengers between this country and the United States is mainly in the hands of British ship-owners, although efforts are occasionally made by Transatlantic capitalists to absorb a share of the business.

There are at least half-a-dozen great steam ship lines engaged in the passenger trade between England and the United States of America, each employing a fleet of vessels and a multitude of servants. No expense is spared either in the construction or equipment of the ships, and in many of them the fittings of the saloons and cabins are on a scale of almost lavish magnificence. While every attention is paid to the comfort of the cabin passengers, a proper amount of care is taken for the conveniences of those who travel in the steerage. A charge of six guineas is made to steerage passengers, upon most of the lines, *or, in other words, they are carried, fed, lodged, and waited upon during a journey of three thousand miles at a rate of one halfpenny a mile.* The food supplied is ample, and much of it of unusually good quality. In the year 1879 there were nearly 200,000 emigrants to the United States, of which number a very large proportion sailed from British ports, and some conception may thus be formed of the magnitude of the trade. Mr. Ismay, as one of the promoters and the managing director of the White Star Line and Oceanic Steam Navigation Company, presides over a business as vast in its operations as it is important to the country. The son of a Cumberland gentleman, he comes of the hardy North which has given us so many strong-limbed,

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hard-headed men of business and men of war. He furnishes an instance in which a suitable profession was at once adopted. One of the most difficult problems a parent who eschews the church, bar, or army solution, has to encounter, is what profession to put the boys to. In few cases, boys show a bias so marked that their proper career can be at once determined. Anything connected with ships and salt water has an irresistible attraction for the youth of Great Britain, but the jack tar who swaggers about the school play-ground and shouts nautical phrases in a shrill treble generally settles quietly upon the office stool, and casts up columns of figures or studies precedents in a law office in a manner quite unworthy of the "Captain of the Queen's Navee," which he was going to be. Before he had passed his sixteenth birthday Mr. Ismay was apprenticed to Messrs. Imrie and Tomlinson, of Rumford street, Liverpool, in order that he might fit himself for the duties of a shipowner. Possessed of good talents, and with a disposition to exert them, he set to work to acquire the mastery of detail which alone could fit him perfectly for the position he was to attain, and he soon became an invaluable assistant to his employers.

In due time, Mr. Ismay became anxious to enter upon a wider and more responsible field of labour than was to be attained as the subordinate officer of an established firm, and in the year 1858 he dissolved his connection with Messrs. Imrie and Tomlinson, and with Mr. Philip Nelson established the house of Messrs. Nelson, Ismay & Co., and engaged in the West Indian, Mexican, and West Coast trade. For five years the firm was carried on under this name, and Mr. Nelson then retired. Messrs. T. H. Ismay & Co. acquiring in 1869 the interest of Messrs. H. T. Wilson, Cunningham & Co., the retiring managing owners of the White Star line, which had been established about the time of the great rush to the Australian gold diggings, and, launching into the Australian and New Zealand trade, soon increased to a marked degree their already extensive business.

Mr. Ismay soon showed that he was imbued with the progressive spirit of the age. In a very short time the Oceanic Steam Navigation Company was projected, and so well had the scheme been worked out by Mr. Ismay, that the shares of £1,000 each, fully paid up, were at once taken, chiefly by the managers (Ismay, Imrie & Co.) and their friends. In 1870, the first vessel, the Oceanic, was launched, and in the next year or two, the Baltic, Adriatic, Republic, and Celtic

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followed. The Britannic, and Germanic, the two largest vessels, were soon afterwards added. The Gaelic and Belgic, two smaller steamers, completed a fleet of nine fine vessels, all destined for the American passenger trade. The aggregate tonnage of the fleet is 21,506 net, or 34,211, gross register, with a nominal power of 5,470 horses, or about 38,000 horse power indicated. Owing to the construction of the vessels the line has attained a foremost reputation for speed and extraordinary regularity. The Britannic, Adriatic, and Germanic, have each made the outward passage in less than eight days, while the average length of the voyage from Queenstown to New York, by the Britannic, in thirty-five passages, was 8 days, 12 hours, 23 minutes. The averages of other vessels belonging to the Company has been little more. The steamer just mentioned the Britannic, has made, in twenty-four hours a distance of 411 knots, or 468 statute miles. The speed attained during that period was 19·5 miles per hour. The yacht-like fineness of lines on which the White Star vessels have been uniformly built has, of course, materially contributed to their speed, and in view of the constantly increasing traffic between this country and America, speed and the ability to rely on the probable time of arrival are most material points. Although so recently established, the White Star has already taken a leading place amongst the great lines of Atlantic passenger ships. In many of their summer voyages, the large vessels of the different lines carry considerably more than a thousand passengers across the ocean, men, women, and children. The amount of administrative ability required to maintain in an efficient condition a fleet of these huge ships, and to regulate satisfactorily the vast business in which they are engaged, can scarcely be adequately appreciated, and it is likely to be overlooked, because it is so seldom called into question. Everything seems to work smoothly and with far less friction and noise than is generally observed on the departure of a coasting vessel. The whole is brought into shape by a system of administration which is comparatively easy to carry on when once devised, but which tests the skill and ingenuity of those by whom it is first conceived. Had Mr. Ismay merely become a member of an established, successful, ship-owning firm, he would have deserved little of the credit now due to him for the work he has done in promoting fresh and sound ventures, and, though he might have become powerful among merchants, his business capacity would have been unknown beyond a small circle of his immediate associates.

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In addition to the duties devolving upon him in connection with the steamship lines referred to, Mr. Ismay is a director of the Sea and Royal Insurance Companies, the Asiatic Steamship Company, the Pacific Loan and Mortgage Company, the Bettisfield Colliery Company, and, last, though not least, from a social point of view, the British Workman Publichouse Company. He is also a Justice of the Peace for the county of Lancaster.

Mr. Ismay has just returned from a rapid trip round the world, of which *The World*, of New York, gives the following account:—"Mr. Ismay, the head of the firm of Ismay, Imrie and Co., of Liverpool, England, the agents of the White Star Line of ocean steamers, arrived in this city on Saturday last from San Francisco, and is stopping at the Windsor Hotel. He was in time to have taken passage in the White Star steamship Germanic last Saturday had he so chosen, and allowing nine days for her passage, he could have landed in Liverpool after a seventy-five days' absence, having in the meantime travelled completely around the world, thus beating by nearly five days Mr. Phineas Fogg, who made the journey inside of eighty days, according to the veracious Jules Verne. Mr. Ismay, accompanied by his wife and sons, and by Mr. and Mrs. Barrow, of Liverpool, left that port on March 13th in the steamship Oceanic, well known here as the pioneer ship of the White Star Line between this port and Liverpool, but which has for some time past been chartered by the Occidental and Oriental Steamship Company to run between San Francisco, Yokohama, and Hong Kong. She had been sent home to receive new boilers, and, having had a thorough overhauling, was on her return to take her place in the Pacific Line when Mr. Ismay's party embarked. Besides Mr. Barrow and his wife, there were about twenty friends of Mr. Ismay, who by his invitation accompanied him on the Oceanic as far as Suez. The Oceanic arrived at that port on March 26th, when all of the party, except Mr. and Mrs. Ismay and Mr. and Mrs. Barrow, returned to England through Egypt and the south of Europe. Among them were Admiral Gough, C.B; T. D. Hornby, Chairman of the Liverpool Dock Board; John Williamson, a Director of the Cunard Company; Mr. Nelson, Director of the Pacific Steam Navigation Company; R. N. Dale, of the British and Foreign Insurance Company; C. H. Ruskell, Mr. and Mrs. Jardine, and Mr. and Mrs. Jackson, of the Manor House, Birkenhead. The Oceanic passed through the Suez Canal, leaving Point de Galle on the 7th of April, arriving at

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Penang on the 12th of April, at Singapore on the 15th and at Hong Kong on the 27th, making the passage under steam to that port in thirty-six and a half days, which is the fastest on record. Here Mr. Ismay and his remaining party left the Oceanic and took passage in a steamer of the French line to Shanghai, and on the 1st of May left that port in a Japanese steamer through the famed inland Sea of Japan to Nagasaki and to Robe and from there by another Japanese steamer to Yokohama, where they rejoined the Oceanic, sailing in her on the 23rd of May for San Francisco. They arrived at San Francisco on June 6. The passage across the Pacific was notable from the fact that from the time of leaving Yokohama until the arrival at San Francisco they never saw a vessel, showing that on this route there is at present no danger of collisions. From San Francisco Mr. Ismay and his friends came by rail to this city. The distance travelled from Liverpool is 22,320 miles and the time occupied has been sixty-six days exclusive of stoppages at the various points visited. The weather for the whole trip has been fine, cool for the season in the Red Sea and exceptionally cold on the Pacific Ocean, the track of the steamer reaching the forty-eigth parallel of latitude. The Oceanic carried to San Francisco over 1,500 tons of tea, including among it the first of the season's crop from China. Mr. Ismay crossed the continent in 1875, and he expresses himself as struck with the great increase of land brought under cultivation on the route since that time. He expects to stay in this country about a fortnight."

Oscar Wilde.

MR. OSCAR WILDE, though he may be considered to have his career still before him, has already attained prominence as one of the elect in a certain modern school of which he is held to be not the least of the apostles. He is a believer in the religion of beauty, a marked figure among the newest group of æsthetics, a dweller in the high places of feeling. To take this position he is specially fitted by reason of a singularly enthusiastic temperament and an exceptional education. He is the offspring of a fervid and emotional race, and the child of two persons of unusual

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character. In him the strong emotional tendency of the Irish nature which with most of the race feeds personal feeling alone becomes, through intellectual development, an ardour for art and its glories. To such a disposition the intangible delights of the beautiful are the realities of life, and solid comfort is full of the essential unreality of the common-place. Hence arises the craving of æsthetic souls to reach the remote recesses of art, where they believe they will find the swoony sense of a beauty hidden from the common world.

Mr. Wilde was born October 16, 1856; he is the son of Sir William Wilde, a man of great personal influence in Ireland during his life, an eminent opthalmic and aural surgeon, possessing a European reputation in his profession, and as an archeologist and man of letters.

In 1853 Sir William was made Surgeon-Oculist in Ireland to the Queen, but though his abilities and usefulness in his profession were very great, his love was for the study of archeology. He possessed a passion for the past, the true antiquarian spirit, which converts a piece of stone into a text for a glowing romance. The world is twice as big for these men—they have the present and they have the past. Sir William wandered about the country looking for archeological treasures, and took his boy with him; he would linger over a bit of antiquity, filled with the actual delight of building up pictures of the past and its departed glories. Lady Wilde, an author herself, under the signature of "Speranza," had in Dublin the only literary salon which existed there; her passion was for the future, and she surrounded herself with republicans and politicians who put the golden age perpetually into the coming years. Thus the boy lived amid a double enthusiasm, and caught something of the fever of both. Mr. Wilde was constantly with his father and mother, always among grown up persons, and, at eight years old, had heard every subject discussed and every creed defended and demolished at his father's dinner table, where were to be found not only the brilliant genius of Ireland, but also celebrities of Europe and America that visited Dublin. He considers that the best of his education in boyhood was obtained from this association with his father and mother and their remarkable friends. He went to no public school, but had tutors at home, and was given that finest of all educators, the best literature of the day. Although very studious and having a positive antipathy for games, Mr. Wilde was extremely fond of riding. Summer and autumn was generally spent by the Wilde family in the West

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of Ireland, sometimes at a beautiful place which stood upon the scene of the greatest battle in the Irish legends, and where the very ground was full of memories and crammed with ancient monuments, and sometimes at another place of very different character, on a little island far away in the highlands, in the midst of a heather-covered country. There, the surroundings were natural and savage, and the great amusement, the fishing. As a boy, also, Mr. Wilde travelled a great deal in France and Germany; he cared little for German literature, excepting only Heine and Goethe, but became passionately fond of the French character and writings, which are pervaded by an enthusiasm having some kinship with that peculiar to the Irish nation.

Before going to Oxford, Mr. Wilde went to Trinity College, Dublin, for a year, and there won the gold medal for Greek and a scholarship. He went to Magdalen College, Oxford in 1874, where also he obtained the first scholarship. During the four years he was there, he took two first classes; in 1876, he was first-class in Moderations, and in 1878, he was first-class in "Greats," and took the Newdigate prize with his poem on Ravenna. Through the first term of Mr. Wilde's residence at Oxford, Ruskin lectured twice a week on Florentine Art, and the other four days devoted himself to teaching the flower and chivalry of English youth how to use its strength in making roads. Mr. Wilde, an avowed Sybarite and a hater of everything uncomfortable or disagreeable, even of an ordinary sort, was yet so ready to do anything which Ruskin thought right, that we hear he actually brought himself to go out upon chilly grey November days, and break stones upon the roadside. But the one consolation to this lover of the beautiful in undertaking so ugly and common-place a task, was that he had the honour of filling Mr. Ruskin's especial wheelbarrow, and that the great teacher of Modern Æstheticism himself taught him how to wheel a barrow. The influence of the master must have been enormous to induce a number of young men, avowed haters of this life and its ugliness, and yearners after something ideal and different, to face the simple un-beautifulness of stone-breaking on a dull morning. But Mr. Ruskin's influence was great enough even for this, and he has left an indelible mark upon his followers. At the end of this term the charmed circle of disciples was suddenly disbanded and cut adrift by the departure of the master; Ruskin went to Venice. But still there were many attractions in Oxford itself for the lover of the æsthetic. Mr. Wilde lived in the most beautiful of the colleges, and he occupied some fine old

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wainscoted rooms over the river; which he filled with all the treasures of art, from Damascus tiles to Blahe drawings, to Burne-Jones and Blue China, and where he held great meetings of High Art, an Academe for the elect, and musical parties. During all his stay at Oxford, he found himself surrounded by a number of young men, all of whom were interested in art, in music, in poetry; and all of whom managed, in addition to the ordinary college life, to practise some art. Ruskin had left behind him a nest of enthusiasts, and these dreamers when they enter on the world of every day, find it very disagreeable. Mr. Wilde escaped from England and its too solid comfort. Ruskin's lectures had fired him with the desire to go to Italy, a land which he had not then visited. He went to Florence, and there found a new inspiration and a new passion. Until then, the art which he had chiefly studied was the portrait painting and realistic work of Holland; the solid art which reproduces. Until this visit to Florence, he had been unaware of the spiritual element in art which constitutes its eternal value. In Florence, too, he found a new emotion in a passionate admiration for the Catholic Church. Protestantism cannot attract or interest the æsthetic mind; it is far too ugly and unadorned, and in Ireland even Roman Catholicism forgets to put on its charms. But taught by Fra Angelico and Titian, religion becomes a reality to the soul that craves for beauty. Mr. Wilde came back to Oxford with a mind full of memories of Italy and its gorgeous art, and a soul steeped in the splendour of a religion which is preached through colour and in glow. Then it was that he began to write personal poetry. He produced at this time poems full of the feeling of Roman Catholicism, which appeared in America, and some in the *Month*, the *Catholic Monitor*, and the *Irish Monthly;* the poem in the *Month* on "Rome Unvisited" having attracted considerable attention and high praise from Cardinal Newman. Just after Mr. Wilde's return to Oxford, Cardinal Manning came down to open a church, and delivered a fine sermon on Catholic Oxford; this, and the fact that many of his friends had already gone over to Rome, led Mr. Wilde to contemplate joining the church himself. But a new influence entered his life at this period. In company with Professor Mahaffy, the brilliant author of "Social Life in Greece," once Mr. Wilde's tutor, and always a great friend, he started for Greece. Visiting Ravenna by chance on the way, he obtained the material for the prize poem of the following year; in March of 1877, he was at Ravenna, and the subject for the

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next year's prize was not then given out; in the next March he took the prize.

A ride through Greece is a romance, an adventure in its very nature. To a student of Greek literature, such an excursion has a peculiar and absorbing charm; it cuts away the centuries and gives a living reality to that perfect phase of human life which he has learned to know and love. Our travellers went to Corfu, and then took sail in a small boat, landing near Olympia; they rode right across the Peloponnesus, visiting the excavations at Olympia, where they stayed as the guests of the German explorers. They went on through Arcadia—examined the temple at Bassæ—to Megalopolis and finally to Argos, where they remained some time examining Schliemann's excavations. Thence they rode to Epidaurus and took a boat to Ægina, to examine the great temple there; from there they sailed to Athens. The effect of this wonderful adventure of riding across Greece upon Mr. Wilde, was that in his mind the Hellenic ideal imperceptibly took the place of the Catholic. Now, as in Italy, art was the medium through which the creed was taught. From Greece, Mr. Wilde went back to Rome, and then he recognised "that it was very right for the Greek gods to be in the Vatican."

Mr. Wilde took his degree in 1878. Since leaving Oxford, he has lived in London (with frequent visits to Italy), and devoted himself to poetry, though having some desire to become a painter and find expression through the slightly veiling medium of colour. Some artists feel their passion too intense to be expressed in the simplicity of language, and find in crimson and gold a mode of speech more congenial because not quite so translucent; Mr. Wilde has some of this feeling, and may perhaps some day be so much influenced by it as to become an artist.

Mr. Wilde has published a series of sonnets, and a good many translations from Greek tragedies; he wrote "The Conqueror of Time," which was in the first number of Mr. Edmund Yates's new monthly; several of his poems have since then appeared in *Time*, the most remaarkable being "The New Helen," a long poem on the worship and the meaning of incarnate beauty. Among his prose writings we may mention an article on Keats, and a critique on the "Grosvenor Gallery of 1877," which appeared in the Dublin University Magazine.

The following sonnets are examples of Mr. Wilde's style; they show a rhetorical facility, a sense of art, and some youthfulness:—

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QUEEN HENRIETTA MARIA.

("CHARLES I.," ACT. III.)

In the lone tent, waiting for victory,
  She stands, with eyes marred by the mists of pain,
  Like some wan lily over-drenched with rain.
The clamorous clang of arms, the ensanguined sky,
War's ruin, and the wreck of chivalry,
  To her proud soul no common fear can bring;
  Bravely she tarrieth for her lord the King—
Her soul aflame with passionate ecstasy.
O hair of gold! O crimson lips! O face
  Made for the luring and the love of man!
  With thee I do forget the toil and stress,
The loveless road that knows no resting place,
  Time's straitened pulse, the soul's dread weariness,
  My freedom, and my life republican.

SONNET WRITTEN AT TURIN.

I reached the Alps; the soul within me burned,
  Italia, my Italia, at thy name:
  And when from out the mountain's heart I came,
And saw the land for which my life had yearned,
I laughed as one who some great prize had earned;
  And, musing on the stories of thy fame,
  I watched the sky till, marked with wounds of flame,
The turquoise sky to burnished gold was turned.
The pine trees waved as waves a woman's hair,
  And in the orchards every twining spray
  Was breaking into flakes of blossoming foam:
But when I knew that far away at Rome,
  In evil bonds a second Peter lay,
  I wept to see the land so very fair.

SARA BERNHARDT.

How vain and dull this common world must seem
  To such an one as thou, who should'st have talked
  At Florence to Mirandola, and walked
Through the cool olives of the Academe.
Thou should'st have gathered reeds from a green stream
  For goat-foot Pan's shrill piping, and have played
  With the white girls in that Phæacian glade
Where grave Odysseus wakened from his dream.
Ah! surely once some urn of Attic clay
  Held thy wan dust; and thou hast come again
  Back to this common world thus dull and vain:
For thou wert weary of the sunless day,
  The heavy fields of scentless asphodel,
  The loveless lips with which men kiss in Hell.

At the coming Christmas Mr. Wilde purposes bringing out a blank verse tragedy in four acts, some essays on Greek art, and a collection of poems.

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George Edmund Street, R.A.

"DESIGN," says Redgrave, "has reference to the construction of any work, both for us and beauty, and it undoubtedly cannot be better employed than in the architecture of our domestic and public buildings, casting forth a charm as it does, a thing greatly wanted in this country; up to a comparatively recent period, perhaps, there was no kind of buildings that required renovation, and a greater display of taste than our numerous sacred edifices." Many middle aged people of to-day will remember the time when the greater portion of our places of worship more resembled barns than good specimens of gothic architecture, as is now generally the case; the vast number of rebuildings and alterations to churches within the last twenty or thirty years has been very great indeed. Many members of the architectural profession have devoted their whole study to this branch of architecture, and we may add without fear of contradiction, that no architect in this country has given this noble and exquisite branch of the art greater and closer study than the subject of the present sketch. He has studied to advance the honourable profession of which he is a member, to that pitch to which England ought to be proud; he has attentively, carefully and artistically treated gothic architecture in all its minor details; he has been fully aware that if ornamentation in a building be not carefully treated, that the good effect of the whole is entirely lost, or to use a more fitting word, totally destroyed; and, on the other hand at no time has he allowed decoration to usurp the place of utility. There is nothing which adds such grace and beauty to a building as true ornamentation, nothing which will so raise the standard of architecture, and lift it in many cases from a degrading position, if it be properly cultivated. Above all, it is essential that it be kept in the proper place, which is a matter secondary to design and construction; design includes ornamentation, and in ornamentation there must be design; but as a work may be perfect without ornamentation, it follows that it is distinct from design and construction of the building; this precedes its ornamentation, therefore it must hold a secondary place. Ornament must possess fitness of purpose and produce harmonious contrasts, be arranged with simplicity and with perfect repose in the general features of the design. It must never be introduced in such abundance as to pro-

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duce a crowded or overloaded appearance, it must assist architecture and not overpower it. In the ornament itself it must contain beautiful form and pleasing lines, and a sparkling arrangement of light and shade. There are many different kinds of ornamentation and were we only to dwell in a comparatively brief manner upon each we should fill a large volume. Still, there is one kind of ornament above all others, which we would dwell a little upon, that which is obtained from the inexhaustible fountain head—*nature.* Ruskin, in "Stones of Venice" says, "that the function of our architecture is, as far as may be, to tell us about nature, to possess us with the memories of her quietness; to be solemn and full of tenderness; like her, full of delicate imagery of the flowers we can no more gather, and of the living creatures now far away from us in their own solitude." And Mr. Street says, "where nature is to be enshrined, there especially ought every carved stone and every ornamental device to bear her marks and to set forth her loveliness." Nature, from time immemorial, has supplied the artists of every clime with elegant and graceful forms. This source is inexhaustible, and it is now equally open to us as it was to the Grecks the Romans and the Goths. There is beauty in every hedge, in every plant.

> "There's beauty all around our paths, if but our watchful eyes
> Can trace it midst familiar things and through their lowly guise."

We have a great advantage over the artists of former times in the facility we have for studying the luxuriant foliage of the tropical climates, and a few words on the conventional and abstract manner of rendering nature for the purpose of ornamentation of architecture, cannot be out of place. It is extremely difficult to lay down any rule and to say how far nature shall be followed or how far it should not; one thing, however, is certain, mere imitation or exact copies of nature, however beautifully wrought or faithfully represented, will not become architectural ornament. Carving must not look like petrifaction of nature laid and placed about in the manner you would decorate a triumphal arch with natural branches of flowers. It is necessary that it be made a *part* of the architecture, there requires to be thought, artistic arrangement and design. Much, consequently, has to be left to the designer; he must know when to stay his hand in his imitations and when to launch into conventionalism; he must know how to measure his distances, *i.e.*, his design must be in accordance with the probable distance from which it is to be seen. This is one of the grand points

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in architecture; that portion of ornament which is to be placed near the eye must be delicate and minute in its divisions, but that which is to be placed at a considerable height must be arranged simply with few parts, having particular regard to get light and shade.

"A really noble building," says Mr. Street in one of his works, "has an influence on men's minds of a most stirring nature, and to be really noble it must be truthful, even in the most minute particulars, it must satisfy the most critical eye in all the details of its ornament, and the most practical eye in all the details of its construction."

There is something to be greatly admired in the idea of a temple of worship exhibiting the perfect production of every ingenious art which the bounty of the Creator has pleased to bestow upon man. A religion thus exhibiting in its churches a combination of studied magnificent effect as a whole and an endless application of the highest excellencies in the detail, must be allowed to speak an intelligent language, plainly indicative to the purpose of that perfection required in the worshipper. Let no labour or expense be thought too great which will contribute to the honour and embellishment of the House of Prayer, and this has been ever the study of our subject.

George Edmund Street, the famous Gothic or Church architect, was born at Woodford, in Essex, in the year 1824; he obtained his education at the Collegiate School, Camberwell, after which he went to reside at Winchester for the purpose of studying architecture under Mr. Owen Carter, with whom he served a preliminary apprenticeship of three years, and at the expiration of that term he placed himself under the great Sir Gilbert Scott, then the greatest of Gothic architects; our subject had the greatest possible advantages in the further study of his profession, Sir Gilbert Scott having some of the finest and most costly edifices under his superintendence in the kingdom. Mr. Street made good use of this golden opportunity, he studied his profession with that love which is only natural to the true architect, and from his boyhood up he has never lost any opportunity of studying and advancing the profession. He has visited, sketched, and written books upon the architecture of almost every foreign country, hence, to-day we find him the greatest Gothic architect in this country. All Mr. Street's literary works have tended to illustrate this branch of the art, it history and principles, and to promote its progress has been his aim. Mr. Street has given also a great amount of the most ardent and deep study to the early

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styles of architecture, especially that of the fourteenth century. In the year 1855 Mr. Street produced a work, entitled "The Brick and Marble in the Middle Ages;" this work, which was dedicated to the Right Reverend Samuel Wilberforce, Lord Bishop of Winchester, is a collection of notes and sketches of tours in North Italy, in which Mr. Street shows the peculiarities of the development of architecture in Italy, he gives special descriptions of the way materials so commonly used there, brick and marble, were introduced formerly both in decoration and construction of edifices. It is a book that contains a great mass of most interesting matter, not only to the architect, but to the general reader it is also interesting; it contains many beautiful and artistic sketches, all of which have been engraved from Mr. Street's own sketches, made on the various spots in Italy. A second edition of this work appeared in 1874.

Another architectural work of great merit, appeared from our subject's pen in 1865, entitled "Some Account of Gothic Architecture in Spain." In the preface to this work Mr. Street says:—"That in a day of revival such as this, I believe it to be necessary that we should form a just estimate of bygone art, because I am sure that unless our artists learn their art by studying patiently, lovingly, and constantly, the works of their great predecessors, they will never themselves be great. I know full well how much hostility there is on the part of some to any study of foreign examples; but from my youth I have never lost any opportunity of visiting and studying our old English buildings, and as my love for our own national artistic peculiarities rather increases than diminishes the more I study the contemporary buildings of the Continent, I have no hesitation in giving to the world what I have been able to learn about Spanish art." Mr. Street in this book gives vivid descriptions of all the architectural works in Spain, many of which had never before been described by an English Architect, from the modest inn to the colossal palaces and cathedrals. The work is embellished with a great number of excellently drawn illustrations, consisting of plans, elevations, &c.; altogether this book numbers considerably over 500 pages, and about its value to the lover of art and architecture there cannot be any doubt. A translation in French is now on the eve of publication, whilst permission has also been obtained for its translation into German. Such is another "good thing" from the pen and pencil of a truly eminent man.

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Architecture cannot be a matter of indifference to any follower of art. Nor should, indeed, be so to any cultivated society of civilised men. If a taste for art be a sign of refinement, a proof of the value of that "sweetness and light" of which we hear so much now-a-days, architecture cannot be well set aside, nor indeed, can her claims be placed on this narrow ground alone. Surrounding the cultivated minority is a vast constituency, a nation of workers, of hewers of wood and drawers of water. To them is denied the enjoyment of pictures and statuary, excepting so far as they may be provided by special private liberality, or by the stinted efforts of an exchequer, ever grudging where art is concerned. A noble building, however, such as a cathedral, is in their midst, it cannot be hidden. It is a possession in which all have their share, and it is difficult to over estimate the educational effect of architecture in those cases. Architecture is, therefore, a national teacher, and even in these days may help and prepare the soil for the reception of that artistic seed, the importance of which is being gradually, if too slowly recognised by those who regard the commercial prospects of our country with anxiety. Architecture has been called the mother of the arts, and as men must be housed as a matter of primary necessity, she can at least claim precedence in regard of time. While painting can depict existing or imaginary effects, architecture can create them. A picture or a statue, however famous, occupies but a small space, whereas architecture has grandeur, proportion, and associations as handmaids at her call. If painting can give variety and contrast of form and colour, so can architecture; if sculpture can claim an ideal refinement and an exquisite balance of parts, as its own, architecture is able to assimilate all these charms, and to offer them a home, and the casket may sometimes be more delightful than the jewels, the shrine than its enclosed treasures.

Amongst Mr. Street's architectural works we find the Mansion at Longmead Hants; his own residence at Holmedale, Surrey; The Hall at Wigan; Parsonage Houses and Schools in various places; a Mansion in the gothic style in Cadogan Square; a large Mansion with noble Chapel and Library for the Earl of Crawford at Danecht, N.B.; Lord Aberdeen's House at Haddo; a large and stately Convent for the Sisterhood of St. Margaret, East Grinstead; the Theological College at Cuddesden; the Chapel and Schoolrooms at Uppingham, and Bloscham School. Of his church-works are to be mentioned, the new churches at Bourne-

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mouth; Boyne Hill; Hagley; Garden Street, Westminster; St. Philip and St. James, Oxford; St. John's, Torquay; All Saints, Middlesborough; All Saints, Hull, Carlton Thornhill in Yorkshire; and a whole group of Churches on Sir Tatton Sykes' estate in the same County; St. John the Divine, Kensington; Elton and New Pitsligo, Aberdeenshire; St. Mary's, Southampton; All Saints, Clifton; St. Saviour's, Eastbourne; St. Margaret's, Liverpool; and St. Mary Magdalene, Paddington, all of which are very fine specimens of Gothic architecture. Amongst Mr. Street's restorations are Eccleshall; Wantage; Jesus College, Oxford; Uffington, and Shottisbrook, in Berks; Stone, Hythe, and Chatham, in Kent; Stewkley, Wendover, Bucks, and many others.

In the year 1850 Mr. Street was appointed Diocesan Architect to the Diocese of Oxford, and subsequently he was appointed in the same capacity for York, Ripon, and Winchester. Such are some of the capacities in which our subject has acted as architect in the past. His more recent works, and those upon which he is engaged at present, are the restoration of the nave and building of the new choir to Christ Church Cathedral, Dublin, and the Synod House for the Irish Church in connection with it, at a cost of considerably over £100,000. Mr. Street gave a very good and lucid description of the proposed restoration, together with a brief historical sketch of the church, in his report to the Dean and Chapter. The report was afterwards published as a pamphlet. Mr. Street says: "That the progress of the builders of the early Church was the same, no doubt, as we always see. They built their crypt first throughout, and then went on gradually with the upper church, beginning at the east end, and so going on to the west. The choir and transepts were the first parts finished, and the two arches in the aisles (which are all that remain of the choir), and the details of the north and south transepts show that this portion of the work was all in a slightly earlier style than that of the nave, being transitional from the Romanesque to Gothic. As soon as they were finished, the work in the nave was, no doubt, commenced, and I suppose that this may have been in progress for some years in the first quarter of the thirteenth century, but that at any rate it was completed before 1225." Those who were acquainted with the forlorn and ruinous condition of the Cathedral before its restoration, will be able to judge of the abilities of Mr. Street as an architect. Mr. Street is architect to York Minster, where he has nearly re-built the great south

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transept; to Carlisle Cathedral, in which considerable works are now in progress; to Salisbury Cathedral, and to Kildare Cathedral, which he is now re-building. He has also built from the ground the nave and two western steeples of Bristol Cathedral, and as most of our readers will be well aware, he was the successful competitor for the new Law Courts: the site for this vast undertaking alone cost £896,000, absorbing seven acres of land. The contract for this prodigious Palace of Justice is about £800,000. The building, which is Gothic, was commenced in 1868, and will be completed in the course of the year 1881.

The sumptuous interior of the Guard's Chapel, Wellington Barracks, is another of his most important works, and another to which more than usual interest attaches is that of Holmbury, St. Mary, Surrey, near his own house, of which he has not only been the architect but also the sole founder. Finally, in Toddington Church, Gloucestershire, built by Lord Sudeley, and in Lord Eldon's Church, at Kingstone, Dorset, he has had the good fortune to build two of the most sumptuous village churches ever erected. In addition to his numerous works at home we may mention among those which he has completed abroad,—the Crimean Memorial Church at Pera, Constantinople, and Churches at Lausanne, Genoa, Vevey, Mürren, and Rome. The last named a very important work for the American Church, for which communion he is also engaged to build a grand Church in Paris. He is also now building a second Church in Rome for the English Congregation.

Mr. Street is a Fellow of the Royal Institute of British Architects, of which he has been Vice-President; he is a Fellow of the Society of Antiquaries, an Honorary Member of the American Institute of Architects and of other societies; he was elected an Associate of the Royal Academy in May 1866, and a Royal Academician, June 29th, 1871. He was elected a Member of the Imperial and Royal Academy of Fine Arts, at Vienna, in 1869, and was made a Knight of the Legion of Honour in 1878, and has recently been elected Professor of Architecture by the Royal Academy.

Mr. Street has been twice married; first to Mariguita, daughter of Robert Proctor, Esq., and secondly to Jessie, second daughter of William Holland, Esq., whose death within a few weeks of her marriage left him again a widower in 1876. Devoted as Mr. Street has always been to Gothic buildings, he is nevertheless, broad enough in his sympathies to have been the main promoter of the successful opposition to the scheme for the destruction of London Bridge, and

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he has taken the leading part in the endeavour to prevent the destructive restoration of St. Mark's, at Venice.

Frederick George Lee, D.D.

THE REVEREND FREDERICK GEORGE LEE is the eldest son of the late Rev. Frederick Lee, M.A., Vicar of Stantonbury, Bucks, and was born at Thame Vicarage, Oxfordshire, in the year 1832, Dr. Lee's grandfather having been Vicar of the Prebendal Church of Thame for upwards of half-a-century. Another of Dr. Lee's kindred (George Henry Lee, Earl of Litchfield) was Chancellor of the University of Oxford from 1762 to 1772 (*Vide* "History of Oxford University"). Through a great-great aunt, the Lady Elizabeth Lee, he is connected with Dr. Edward Young, the author of "Night Thoughts"; and, through his grandmother, with the celebrated Rev. James Hervey, author of "Meditations," and other once very popular productions. Dr. Lee is a graduate of St. Edmund Hall, Oxford, and was S.C.L. in 1854. In the same year Dr. Lee gained the Newdigate, the title of the poem being "The Martyrs of Vienne and Lyons" (*"Martyrum velut aquilæ juventus renovabitur; florebunt sicut lilium in civitate Domini."*). This touching but elegant poem was recited in the Theatre of the University, on June 28th, 1854. In the next year Dr. Lee was ordained Deacon, and in 1856, Priest, by the illustrious Wilberforce, who was then Bishop of Oxford, the reverend gentleman's first curacy being at Sunningwell, Berks, where he ministered for two years. In 1857 Dr. Lee became officially connected with what may be called the object of his life, viz., the Mission of the Association for Promoting the Unity of Christendom. For nearly fifteen years, Dr. Lee was Honorary Secretary of this Society, and the real work which it has accomplished must be attributed to his unceasing labours. Dr. Lee has also fulfilled the duties of Chaplain to the Duke of Leeds and to the Earl of Morton. In 1867 Dr. Lee was appointed to the altogether unworthy living of All Saints', Lambeth, where he has laboured up to the present time. On June 26th, 1879, the Hon. degree of D.D. was conferred upon him by the Senate of the Washington and Lee University of Virginia.

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When it is stated that the works of Dr. Lee occupy just twenty-one pages of the British Museum Catalogue, the Doctor having written no less than ninety books, pamphlets, and public letters, it will be conceded that the vicarage of All Saints', Lambeth, is scarcely the post he ought to fill, although his *ultra* views have probably something to do with the studied neglect. But so it is, and it would almost seem, without this explanation, as if erudition and consistency were bars to preferment in the Church, especially when we see how some of the stalls in our cathedrals and collegiate churches are filled up. If we were to attempt to give a list of Dr. Lee's published writings we should exhaust the whole of the remaining space at our disposal; but it will naturally be asked, what is the *arcanum* which leaves so distinguished a man to sigh his heart away in the most degraded of South London parishes? Misconception is the probable cause, and this primarily comes of a failure to understand the objects of what is (perhaps ambitiously) called the Order of Corporate Reunion. Indeed, many persons, rightly or wrongly, have considered it schismatical. Shortly however, the objects of this Order, and of which Dr. Lee may be taken to be a leading spirit, are (1.) To work for the reunion of Christendom in accordance with our Lord's prayer: "That they may all be One, that the World may know that Thou hast sent Me," and (2) To secure spiritual equality with the ancient communions of the Catholic Body, and, in consequence, at restoring *visible* Catholic unity amongst each and all. In order to this end, the Order of Corporate Reunion has her Rector and Provincials, *and she has obtained a valid episcopal succession.* This, in the present state of the Anglican establishment, was felt to be a *sine quâ non* for such a Catholic work, for Anglican orders are plainly enough ignored both by the East and West—*i.e.*, neither the Eastern nor the Western churches acknowledge them—*they are not negociable.* If reunion was ever to be accomplished, it was felt by Dr. Lee that the grand historical churches of East and West would plainly have to deal with a valid episcopate and clergy, and with persons about whose standing and position as a people validly baptised, validly confirmed, and validly ordained, there could be no manner of doubt. Neither Constantinople nor Rome could deal with any other. But the Order of Corporate Reunion is *no new communion*, for they are part and parcel of the Catholic Church in England.

No man is received amongst them who is not, *bona fide*, a member of the English Church; and their bishops, clergy,

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and people are solemnly bound to do nothing against the laws of the Established Church of England. To put it popularly, this Order *supplements* the spiritual authority of the Anglican Church to meet the requirements of the Eastern and Western Churches when seeking reunion, and, on the face of it, certainly this seems the very antithesis of *separation*. What the Association for Promoting the Unity of Christendom has for nearly a quarter of a century done, or, rather, essayed to do, by prayer and intercession (or, let us say, theoretically), the Order of Corporate Reunion hopes to do practically by its action within the Church of England; supplying that spiritual power which is lacking—which has been thrown aside by the Anglican Episcopate, according to Dr. Lee and the Corporate Reunionists—and remedying that uncertainty as to Sacraments, which a long series of perfunctory administrations has engendered. Their one, alleged sole, object is the reunion in visible form of the one great family of God in Christ. Those who have accused this Order of being a schismatic *(schisma)* organisation, and, through the accusation, misrepresented the attitude of Dr. Lee, can scarcely have plenarily apprehended either the nature or the aims of this Society, if the exposition of its programme is to be relied on. And we see no reason to doubt the accuracy of either Dr. Lee or his coadjutors of the Order of Corporate Reunion. In attacking the Order and Dr. Lee, the attacking party would appear to have placed themselves in exactly the same position as the Donatists, against whom Augustine (of Hippo) directed his fulminations. A local —or even a national—Church is not necessarily (indeed, not at all) the Catholic Church. Tried by the Vincentian rule, such objections as we have referred to completely fail. St. Jerome says: "*Si auctoritas quæritur, orbis major est urbe. Ubicumque fuerit Episcopus, sive Romæ, sive Eugubii, sive Constantinopli, sive Rhegii, sive Alexandriæ, sive Thanis, ejusdem meriti, ejusdem sacerdotis*" (S. HIERON. AD EVAGRIUM). This, if read with St. Cyprian's *Episcopatus unus est, cujus a singulis in solidum pars tenetur*—"The Episcopate is one which each bishop holds in fulness," or, better. "The Episcopate is one, each part of which is held by each one for the whole"—explodes at once mere Anglicanism and, indeed, all narrow localism. Thus Dr. Lee is himself an O.C.R. bishop as some maintain, the consecration having been performed (so it is said) by a Roman, a Greek, and Armenian prelate.

We have thought it as well to explain the constitution

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and objects of the Order of Corporate Reunion whilst writing of Dr. Lee; for, if reading the signs of the times aright, it would appear that this confraternity is destined to play no unimportant part in the future history of the Christian Church. But turning to Dr. Lee as a literary man, as distinguished from a theologian—although all his works are, more or less, of a theological character—it must be granted that few men have accomplished as much, and none more, in the direction of book-making. Amongst the more important of his works, we may enumerate "The Directorium Anglicanum," "Ancient Ecclesiastical Vestments," "The King's Highway and other Poems," "The Validity of the Holy Orders of the Church of England Maintained and Vindicated both Theologically and Historically," "The Christian Doctrine of Prayer for the Departed," "Sermons, Parochial and Occasional," "The Bells of Botteville Tower, a Christmas Story in Verse," "The Manuale Clericorum, a Guide for the Reverent and Decent Celebration of Divine Service," "Glimpses of the Supernatural," "Lyrics of Life and Light," "Memorials of the late Rev. R. S. Hawker, M.A.," "A Glossary of Liturgical and Ecclesiastical Terms," and "Historical Sketches of the Reformation." We have no space to enumerate a tithe of Dr. Lee's works, but the above will testify to his versatility no less than to his industry. In his "Historical Sketches of the Reformation," Dr. Lee, as may be supposed, does not deal with Henry VIII. very tenderly. In this work we have brought before us many things which so-called "Protestant" historians do not care to say much about, indeed, as a rule, they are omitted altogether. But this resurrectionist of the founders of the Reformation, galvanises these worthies into a *pro tempore* life, and the ignorant are astonied to find that Romanists were not the *only* persecutors of others, because of a differing creed. The chapter on the death of Richard Whiting, the Abbot of Glastonbury, is written with dramatic force, and Dr. Lee's description of the execution of the Carthusian monks excites the indignation of readers who have not lost all traces of human feeling and sympathy. The facts concerning the Tudor tyranny are set forth and commented upon by an unsparing hand, and even the most Protestant must admit that it is the spirit, rather than the bare facts of Dr. Lee's "Sketches" which is "unhistorical." Picturesque, graphic, in many pages brilliant, it is a most invaluable work. But speaking of the "spirit" of the author as being unhistorical, of course from what has gone

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before, it will have been noted that Dr. Lee is possessed of what is called "a sacerdotal mind." Notwithstanding this fact, however, and his diatribes against the Eighth Henry, Cranmer, and other sixteenth century reformers, the book is written with great fairness.

Referring once more to Dr. Lee's theological, or, perhaps, more accurately, his ecclesiastical position, there is one thing we would desire to impress on our readers. Dr. Lee is *not* a Ritualist as ordinarily understood. He is a Tory of the type of the first and present Duke of Wellington, or of the late Bishop of Exeter, and has a horror of disestablishment. Many of the Ritualists cast in their lot with the Liberation Society, and are as clamorous for disestablishment as the most rabid political dissenters. Not so Dr. Lee.

But with the Establishment he wants Catholic dogma, Catholic ritual, union with the historical Churches of Greece and Rome. The ordinary Ritualist is but a player at priests, a novice, a catechumen—according to Dr. Lee's theory—but his own position is the position of one who has never broken off with the Catholic Church. Dr. Lee believes in continuity, not in isolation; in the universality of God's Church, not its localization—*e.g.*, he would not be content with Rome without Constantinople, nor Constantinople without England, any more than he would be satisfied with England without East or West. Inasmuch as we cannot limit the love of Christ, whose outstretched arms on the Cross symbolized the all-embracing character of His sacrifice, so Dr. Lee would not localise the Catholic Church. The mere Ritualist, on the other hand, whilst struggling to show that he is Primitive, at the same time manages to widen the breach between Anglicanism and Latin Christianity, and whilst he would see that there was much in common between the Patriarch of Constantinople and the Archbishop of Canterbury, would entirely overlook the claims of the Bishop of Rome. It is probably for these things, and a possible jealousy of his powers, together with an inability to judge of them, that Dr. Lee has been "kept down in the Church." Thus there are some, even in authority, and gifted with intellectual acumen, who fail to quite understand Dr. Lee, we are prepared to grant, for the difficulty with him is that though he writes principally in prose, he is essentially a poet. If one undertakes to paraphrase what he says, and to reduce it to words of one syllable, even for infant minds, as sad work will be made of it as the good monk perpetrated in his analysis of Homer

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in the "Epistolæ Obscurorum Virorum." We look upon Dr. Lee as one of the few men of genius whom this age has produced; and there needs no better proof of this than his remarkable faculty of fecundating other minds. Search for his eloquence in his books, and you *may*, perchance, miss it, but meanwhile you will find that it has kindled all your thoughts.

Alexander Macdonald, M.P.

FROM the coal mine to the House of Commons, from the rudest manual labour to intellectual work of a high class, from contact with the poorest and most debased to association with the proudest and most refined! By sheer energy raising himself above his fellows, toiling all day in the black grimy pit that at night he might toil a little longer at the desk, straining his boyish thews and sinews, while the veins swelled and the sweat dropped, to gain money to spend on education! Then to the University, and when the hard-won money had dwindled away, back in the spring to the coal-pit, to earn more in order that his studies at College might not be interrupted. Next, the champion of the class to which he had belonged, striving to obtain redress for their wrongs, pleading their cause throughout the country, denounced as a firebrand, a demagogue, an upsetter of society—that kind of society which lives in luxury by the sufferings of the poor—but keeping on until the justice of his appeal was felt from end to end of the kingdom, until sympathy was quickened into action, until the Legislature carried forward the work he had begun! Then the chosen representative of the working men of Stafford, taking his seat in the House of Commons amid glances of distrust or hostility from the bigoted, who thought an attempt was being made to subvert law and order! Lastly, the respected politician, speaking not often, but thoughtfully and well, and only on the subjects with which he is thoroughly acquainted, disarming all prejudice, meeting with involuntary deference, and in every way proving that the franchise has not been abused by the working men in the selection of their avowed representative! This, in short, is the history of Alexander Macdonald, the "Work-

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ing Men's Member of Parliament," and it is a history of which he may well be proud.

As his name denotes, Mr. Macdonald is of Highland origin. He comes of the clan which suffered so severely in 1745, when Charles Edward landed on the coast of Scotland and marched south to Derby. The disastrous result to the Highlanders of that rising is a matter of history, and romance has been given to it by the devoted loyalty shown by the enthusiastic Highland girl, Flora Macdonald. The clan suffered severely for the part it took on this occasion, the fortunes of Mr. Macdonald's ancestors were destroyed, and his grandfather was induced to descend to the Lowlands. Sinking lower and lower he was at last compelled to work as a pitman. One of the race whose impetuous ardour broke the English ranks by its wild charge at Preston Pans, accustomed to the scent of the heather, and the free life among the purple mountains, we can imagine the distress which drove him to the slavery of the coal mine. It is said that to every depth there is a deeper depth still, and while we might think that adversity could go no further, we must remember that in those days the Scottish pitmen were in a state of absolute serfdom. They were slaves as completely as millions of Russian subjects were a few years ago; not until the year 1775 did they gain even a nominal freedom, but even then they were subject to an amount of tyranny which in these days would not be tolerated for a week. As they could not claim freedom of contract and hire for themselves, their freedom was little more than a farce, and they were still completely at the mercy of their masters. A black slave, landing from a ship, became a free man directly he set his foot on shore at Edinburgh, and yet, within hearing of the bells of that city there were serfs doomed to labour as severe, as dangerous, and as hopeless, as that of the kidnapped negroes upon the American plantations. Week after week prayer was offered in the Episcopal churches of the city for the relief of all that were desolate and oppressed, but not a voice was raised, not a hand lifted in sincerity to give the rights of humanity to the desolate and oppressed outside their gates. This state of things lasted until 1799, when the pitmen were granted the privilege of fixing a value upon their own labour; but for many years they were still in a very deplorable condition, and it remained for Mr. Macdonald to bring to light the full extent of their grievances.

Born in Lanarkshire in 1823, Alexander Macdonald entered the coal-pit in his eighth year, condemned by

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misfortune to work for a living at an age when he ought to have been playing marbles with his school-fellows. There was then no law to prevent children from being sent into the mines, no Compulsory Education Act, there were not even Government regulations as to the hours of labour for children. It would scarcely be too much to say that no regulations of any kind existed for the benefit of the miners, or for the protection of their lives while at work. Having spent two or three years at the parish school at New Monkland, his education, slight as it was, showed to advantage when compared to that of his companions. The pitmen did not trouble themselves much about the instruction of their children, indeed it would have been an anomaly if they had done so. The young miner was made of superior stuff, and, encouraged by his parents, he gave up to study the few hours he could call his own. To show his industry and indomitable energy we may mention that, while still in his youth, he worked in the pit from two o'clock in the morning until five at night, then prepared himself for evening school, which began at seven, and after two hours of study went home to bed. This intense application told on him to such an extent that on two occasions he injured his eyesight. His thirst for knowledge was so strong that he taxed his fine physical powers to the utmost in order that he might save money to carry him to the University, and by the age of twenty-one he had hoarded up no less a sum than £250. The great first struggle was now at an end, his perseverance and self-denial had raised him into a different sphere, and with mind and body developed beyond his years, he could face all difficulties with the consciousness that he could overcome them.

Throwing aside for a time the pick and shovel, Mr. Macdonald entered the University of Glasgow, assumed the academic gown and cap, and set to work with zeal at his studies. He had already acquired a smattering of Greek, Latin, and mathematics, and therefore experienced no trouble in keeping pace with his companions. He found, however, that he had not sufficient money to carry him through the three years he wished to remain at Glasgow, but rather than give up his desire, he resolved to go back to the pit and once more dig for his daily bread. When the classes were disbanded in the spring, he accordingly returned to the coal mine, and worked through the summer and autumn, until the time came for him to rejoin his brother students.

Although in the United States it is not unusual for University students to maintain themselves and pay for their

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tuition by their own labour, we meet with very few examples of such courage and enterprise at home. In most instances the opportunity is wanting; perhaps it would be more common if greater facilities were offered to the poor student. There are numerous scholarships in this country, but they cannot be easily obtained by anybody who has once left school and is working for his own livelihood.

At the end of three years Mr. Macdonald became a teacher for a short time, but the course of events soon showed him the road he was to follow, and that road was not the peaceful track which scholars usually tread. The low condition of the workmen in the mines had already caused some agitation, and he was easily induced to raise his voice on their behalf. Although he had seceded from them, his sympathies were still with them. He was too generous to tell his former companions to follow in his footsteps, and then leave them to do so if they could. Lord Shaftesbury, Lord Ashleigh, and others, took up their cause, and in 1842 an Act was passed imposing restrictions as regards age, and what was almost as important, requiring the expulsion of females from the mines. We need say little as to the value of these two regulations. When once enforced, the moral and social status of the miners must improve, but until then the effort to raise them would be hopeless. As with the labourers in the brick-fields and on the canal boats, assistance had to come from outside; they were powerless to help themselves, and in each case the same first step was taken. We do not feel that we are doing any injustice to either Alexander Macdonald or to George Smith, of Coalville, when we couple their names as the promoters of some of the greatest philanthropic works of this generation. Both are men who have raised themselves from the very class to whose succour they afterwards came, and both have continued their efforts to a successful end, in spite of the persecution created by interest and bigotry. While still a child, Mr. Macdonald often wondered why no voice was raised on behalf of the miners, why his little companions had to work all day with tired limbs and hopeless hearts, without a word of sympathy.

> "The child's sob in the silence curses deeper
> Than the strong man in his wrath"

wailed one who did much for the little children of England, and we may be sure that the child's sob was often heard inthe dim Scottish coal mines. Even before entering the University, Mr. Macdonald had taken a very active part in the effort to release the women and children, and had

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constantly urged the necessity of going to Parliament. He again came forward on their behalf when he left Glasgow, and after that measure was gained he continued his efforts in favour of a further change in the law. A Royal Commission was appointed in 1851, to inquire into the question of wages and other matters. In the following year Mr. Macdonald threw himself heart and soul into the movement. The objects sought were the education of the children and a reduction in their hours of labour, the ventilation of the mines, and an improvement in the character of the managers of mines, who were generally men unfit for their position. These do not appear very extravagant things to ask, but it was a long time before they were granted. The miners succeeded in 1855 in procuring an extension of protection, but that was all the Legislature would grant them. Conservatism is good when a problematical change for the better is proposed, but we must all of us feel that too many years are allowed to elapse before an admitted wrong is redressed. "He that gives quickly gives twice," is a maxim that will apply sometimes to legislation as well as to alms-giving.

This meagre concession did not satisfy Mr. Macdonald, and he resolved to widen the scope of his operations. Crossing the border he came south to the miners of England, and soon succeeded in enlisting their sympathy and obtaining their assistance. This was a period of very hard work, as he was compelled to travel from one end of the country to the other, to see the miners in their various districts. Generally the only sleep he obtained was snatched in the train while proceeding from one place to another. His labours, however, were fruitful, and success reconciles us to much suffering. Sir George Lewis, then Secretary of State, was induced, in 1860, to bring in a Bill on the subject of mining, and this Bill, which became law, provided that every pitman's child should have a certain amount of education. Another great step was thus attained, and it was a triumph for the miners, as it was entirely due to their own unaided efforts. There was, however, still much more to be done before their not unreasonable requirements were obtained, and the agitation was continued until 1872, when most of those changes for which Mr. Macdonald had contended became law. The labour of the children was reduced, the age at which they could enter the mines was raised to twelve years except under very unusual circumstances, short hours were provided for them until a certain age, and a greater amount of education was required of the

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managers of the mines. The Act has naturally proved very beneficial, and now that it has been fairly tested we doubt if the most bitter of its former opponents would wish to have it rescinded.

Another branch of the same subject was the law of contract of hiring. We have already remarked that in 1797 the miners were granted freedom of contract and hire, but they were still far from being on equal terms with their employers. Mr. Macdonald in his youth had seen men sent to prison for three months with hard labour for offences of the most trivial nature, even for a simple breach of contract which did not apply to their employers. He succeeded in obtaining a modification of the rules which authorised this injustice, and the modification was soon extended to England. This change was the result of the labours of a Royal Commission, whose appointment was due to the representations he had made. In 1874 another Commission was appointed to investigate the same subject, and Mr. Macdonald, now a member of the House of Commons, was placed upon it. There were eight other gentlemen upon the Commission, with the Lord Chief Justice as their chairman, and when all the evidence had been taken, Mr. Macdonald found himself in a minority of one. The House of Commons, however, approved his views, and reversed the decision of the Commission. The Act which followed in 1875 gave the equality for which he had contended so long and so bravely.

Another grievance, for the redress of which the poor throughout the country have reason to bless Mr. Macdonald, was the scandalous truck system, that is, the payment of wages in goods. The iniquity perpetrated by this scheme of robbery was so thoroughly exposed at the time that there is no need to do more now than mention it to recall it to memory. A law had already been passed which to some extent put it down, but it was still generally practised throughout the kingdom. Again and again he raised the question in the House of Commons, and at last a Royal Commission was appointed to make inquiries. The disclosures which were made were followed by legislation so comprehensive that at the present day there is not a truck-shop of any note in the country.

In the year 1874, Mr. Macdonald was asked by the working men of Stafford to express his views on the leading questions of the day, in order that they might judge if he was a "fit and proper person" to represent them in Parliament. It will be remembered that the country was then seeking a little rest after the "heroic" legislation of

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the previous Government, and that there appeared to be no questions of special importance at issue. He complied with the request, and his views were deemed so acceptable that he was chosen against several others for their candidate. We need not here repeat his words, his actions having been for many years so much more eloquent than mere expression of opinion. He was asked if he would vote for Permissive Bill legislation, for Female Suffrage, for Anti-vaccination, and for the abolition of the Contagious Diseases Act. He replied that he would not support one of those measures, that in his place he would oppose a Permissive Bill; he would speak against it, and vote against it. Understanding his opinions, if they chose to elect him, well; if not, no harm was done, but it would be unnecessary to bind him to particular views. Every year he would come and give them an abstract of his work during the session; if they thought he had served them faithfully, he would claim a vote of confidence; if improperly, he would ask them to pass a vote of censure, and within twenty-four hours he would accept the Chiltern Hundreds. It need scarcely be said that this frank and manly speech won the confidence of the Stafford electors. When the poll was declared, Mr. Thomas Salt, Conservative, and Mr. Macdonald were found to have been returned. The compact then entered into is still binding; every year he goes to Stafford and tells his constituents what he has done during the session, and, up to the present time, it has been unnecessary for him to accept the Chiltern Hundreds.

The electors of the borough may well be proud of their member. Dignified in appearance and in manner, he claims involuntary attention from the most superficial observer, and, on closer acquaintance, a courtesy and frankness are revealed which at once transform the casual acquaintance into an active friend. Although nearly sixty years of age, and in spite of the hardships he has undergone, he seems capable of many years of as hard intellectual work as any he has yet done. He believes no man in the House of Commons occupies a more independent position, and it is alike honourable to him and to his constituents, that that position has not been attained by the lavish expenditure of money. He is not a rich man, perhaps he might have been if he had worked for himself instead of for others, but when he first entered Parliament he told the people of Stafford that he had no money to give towards their charities, and therefore they need not expect it. They understood his position and accepted it.

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There is a popular impression that he is returned by the pitmen, whose cause he has pleaded so well, but it is erroneous, as not a single miner lives within twenty miles of Stafford.

Mr. Macdonald's success in the House of Commons in 1867, on the question of compensation, and his unflinching support of the cause of the poor, have drawn down vials of wrath upon his head, and the epithets bestowed upon every reformer have been heaped upon him with the usual virulence, and have been met with the usual contempt. He has been called a "firebrand," a "demagogue," an "upsetter of society," and other abusive names which were equally misapplied; but he has lived down the spite of his enemies, has shown them that he does not want to "upset society," and that justice to the poor does not mean injustice to the rich. It is worthy of remark that the tone of the country on the question of compensation has entirely changed within the past four years. As a Government measure is now being discussed in the House of Commons, we need say nothing on the question. Mr. Macdonald brought in a Compensation Bill early in 1876, and it was then admitted by the Home Secretary, among others, that the existing law could not be defended. Since that period Bills dealing with the same subject have been introduced by Mr. Brassey, Mr. Morley, the Earl of Delaware, by the late Government, and by the Government now in office. No one has lately been known to apply the epithet "firebrand" to either the private Members or the Ministries who have attempted to deal with the same question. Mr. Macdonald feels assured that the principles of his own Bill form the only lines upon which the difficulty can be satisfactorily settled. As Secretary of the Miners' Association of Scotland and President of the Miners' National Union, he is well qualified to understand and express the views held by a very large number of workmen. In addition to his efforts on behalf of the pitmen he has taken interest in measures relating to bleaching and dyeing, and in Acts affecting seamen.

Mr. Macdonald has frequently visited the United States, where he is almost as much at home as in his native land. Thousands of his friends are to be found in the great mining centres of that country, many of them men who worked with him here to improve the condition of the pitmen. Changes made in the English law have been adopted in the States, and much of the legislation of that country with regard to miners is based upon the measures adopted by our Parliament from time to time. He has

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been three times in California, four times in Utah, and is equally familiar with Wyoming, Nebraska, Kansas, and many districts that are only names to most English people. He has a personal knowledge of almost every spot in that vast country in which coal mines are situated, both where the coal is worked and where in mountain cañons it silently awaits the advent of civilization. Some queer adventures have been met by him in that land of adventure, some of them amusing, some hazardous. Once while driving with a friend in the park at St. Louis, he was thrown out, and falling upon his head was so severely injured that eighteen months elapsed before his recovery. He will carry the marks of that injury to his grave. A curious adventure befell him upon his first visit by rail to California —he had previously performed the journey by stage coach, at a time when the line was not in existence—and it is a strange and authentic illustration of the lawlessness which once prevailed in the land of gold. The train was passing over the Sierra Nevada, when the conductor entered the cars and advised the passengers to prepare their firearms as thieves were prepared to "put up" the train. At that time it was not an uncommon occurrence for a train to be stopped by an armed band of ruffians, and the passengers to be plundered of all they possessed. They prepared for an encounter, but happily were not called upon to defend themselves, and the train passed safely down the mountain slope. When they reached Sacramento, Mr. Macdonald went at once to the house of the manager of the line, a gentleman to whom he had letters of introduction. Almost the first words with which he was greeted were, "Is the shooting done?" He replied that he had not seen or heard any shooting, and inquired if there had been any. The manager, remembering that the train arrived safely, told him that a dispute arose among the desperadoes, and they had allowed the train to go by. After it had passed, they commenced shooting each other. A telegram was sent to the nearest military post for assistance, but the officers in command of the troops treated the matter with the most delightful coolness, and wired back to the alarmed inhabitants of the mountain station, that they were "to keep themselves safe, and by all means encourage the shooting." Intending emigrants need not be discouraged by anecdotes of this description, the time has gone by when such disturbances can occur in any but the wildest and most unsettled districts. While in Hays City, Kansas, in 1867, Mr. Macdonald was informed

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that of the thirty-nine men interred in the grave-yard, thirty-seven had died "in their boots." At Sheridan, the proportion was even greater, every man buried there having met a violent death.

The biography of many men, if written, would be nothing more than a history of neglected opportunities. Even had Mr. Macdonald merely raised himself to a good position in the commercial world, his career would still have been remarkable; but he has done more, he has worked for others, and like Ben Adhem, he can ask the recording angel to "write him down as one that loves his fellow men."

Lieut.-Col. Haywood.

WILLIAM HAYWOOD was born in 1821, and professionally educated under the Resident Surveyor to the St. Katharine's Docks, in London. In 1846 he became and still is the Engineer to the Commissioner of Sewers of the City of London, which body is the Highway and Improvement Board, and Board of Health for the City of London: since that year all the works of the Commission have been designed and carried out by him.

In 1851, in conjunction with Mr. Frank Forster, he designed a scheme for main drainage and sewerage interception for that part of London lying to the North of the Thames. Subsequently in conjunction with Sir Joseph William Bazalgette, he revised and extended that plan, which has since been carried out by the Metropolitan Board of Works. In 1853, he laid out the City of London Cemetary at Ilford, in Essex, and in 1861 he built the Court House of the Commissioners of Sewers at Guildhall.

The Holborn Viaduct Improvement works which comprised the demolition and reconstruction of an important part of the City, were carried out by him between 1863 and 1870. The Holborn Viaduct was opened on the 6th of November 1869, by Her Majesty Queen Victoria in person.

He is a Member of the Institution of Civil Engineers, a Fellow of the Royal Institute of British Architects, a Member of the Institute of Surveyors, a Lieutenant-Colonel in the London Volunteer Rifle Brigade, one of Her Majesty's Commissioners of Lieutenancy of the City of London, and a Chevalier of the First Class of the Ernestine House, Order

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of Saxe Coburg Gotha, a Member of the Reform Club and of the Gresham Club in London.

It is often the misfortune of an engineer that important works which have involved great skill and labour are buried out of sight, and such is the case, in a great measure, with the Holborn Viaduct, which not only changed two steep hills, that had long formed a sore impediment to traffic, into a handsome level thoroughfare, but, in combination with a new system of streets, made a large district in the heart of the metropolis for the first time available for important business purposes. All that is seen of this is an extremely handsome bridge of three spans, carried on piers of polished red granite—the first instance in which this material was so used—and decorated with bronze statues on the parapets, the first case in which sculpture was so applied in London. But the work consists mainly of an extensive system of sub-structures, containing sewers and wide, lofty galleries, in which water mains, telegraph wires, and (for the first time) gas mains were placed, and are now all easily accessible without disturbing the surface of the streets.

In his official position Colonel Haywood has long been recognised as an extremely able and energetic man of business, dealing with a great variety of matters relating to works of public utility and to the value and adaptability of town property. His advice is usually sought in the more important questions of gas and water supply, sewerage, towns' improvements, and railway communication, whether before parliamentary committees or in legal proceedings, and his official published reports contain a vast body of information on all matters relating to these subjects. He has all his life been in the habit of devoting his times of relaxation to foreign travel, having in this way visited all the important parts of the Continent and North America, and availed himself of his acquaintance with foreign cities in order to improve the arrangements of the City of London, so far as concerns his own special work.

His tall, upright figure and quick penetrating glance indicate the man of energy and decision, and those who are most intimately acquainted with him know best that these qualities are combined with a large measure of kindliness and breadth of view, and a readiness to be of use to such as are brought into contact with him in official capacity and in private life.

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B. H. Buxton.

MRS. B. H. BUXTON, now a favourite novelist with a large public, was at eleven years old the favourite novelist of the small public of Queen's College, Tufnell Park. It is not often that the career of a life is so definitely foreshadowed as this. Mrs. Buxton understood charming her readers then as she does now; and she still writes for the children whom she so early learned to please, and is known and loved by them as "auntie Bee."

At six years old this precocious child wrote a tragedy in German, (her native language) and at eight did what few grown persons would have undertaken to do—wrote an account of the funeral of a beautiful girl, for the mother. On going to Queen's College she found her vocation, for works of fiction were altogether forbidden in the school, and the young novelist immediately obtained her popularity, and was well paid with many jam tarts. She was much puzzled one day on hearing one of the girls say to another, "How precocious that Bee is"—the word was too long for her, and she had to go to a dictionary to discover what it was she was accused of. But her taste for acting was as strong as that for writing, and while yet a mere baby she posed in tableaux vivants. She travelled a great deal with her parents in America, Germany and Holland, and her thirteenth and fourteenth years were passed in Germany for the finishing of her education. As proof of her progress, while there she translated a part of "Locke on the Human Understanding," to please an uncle, who was so well satisfied with the result that he had a hundred copies printed. Her parents, both of whom were German, were very clever in writing, but the talent was never exercised on anything more ambitious than letter writing and keeping a diary. Her mother was Madame Therese Leupold, well known as holding a high position in musical circles. Miss Bee, born July 26th, 1844, was married in 1860, at sixteen years of age. After her marriage she translated a German operetta into English as an amusement and for occupation, her mind being always intensely energetic and desirous of exercise. She wrote fiction, too, and on the birth of one of her children, her husband gave her as a present the money to publish a book which she had finished. It came out modestly in one volume, under the title of "Percy's Wife," by B. H. Bee. It met with success and some capital notices. As an amusement, Mrs.

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Buxton afterwards wrote some short stories; one appeared in *London Society*, and one in the *Family Herald.*

In 1875, from having been a rich woman, Mrs. Buxton suddenly found herself poverty-stricken; she was deserted by her husband and thrown entirely upon her own resources. Then it was that she first thought of using her talents in good earnest. She took the support of her youngest child upon herself, for he was still so young that his mother was necessary to him. It is not easy for a woman who has always been rich to take up at once the unaccustomed burden of keeping herself and her child. Mrs. Buxton decided to utilise her especial tastes and to write a good stage novel. She is one of those thorough workers who believe in studying what they write about, and she felt it necessary to add to her love for the stage, a general knowledge of it drawn from experience.

With this object she made an arrangement with the manager of a theatre at Exeter. She told him exactly what she wanted—simply to see everything which was to be seen in the theatre itself. She told him what was the purpose of her study; and offered, as she had some very handsome dresses, to go on as walking lady whenever he liked, and occasionally to speak a few words. This arrangement was carried out, and she remained two months at the theatre studying life "behind the scenes." In the green-room she was known and respected as "the little lady," and many rather doubtful jokes which went on there, came to a sudden end when she entered. Here she made acquaintance with the versatile actress described in "Jennie of 'the Prince's,'" who acted Ophelia one night, and Topsy the next.

Having collected sufficient material for her purpose, Mrs. Buxton settled in a cottage close to town, and set systematically to work. In 1876, "Jennie of 'the Prince's'" appeared, and met with a great success. This book made Mrs. Buxton a name, and obtained popularity for her at once. It brought her that best good fortune for a writer, plenty of work. Mr. Edmund Yates wrote to her, and asked her whether she was prepared to undertake a serial for the *World.* She agreed to furnish him in twenty-four hours with a *précis* of the novel she intended to write, and, this being done, the negociation was completed. The novel had to be finished in eight months; this was October, and the first two instalments were to be delivered at the end of December. In January she had to take six weeks leave of absence to go to a friend's death-bed in Rome, yet the

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work was done, and at Christmas she brought out a book for children, "Rosabella:" a doll's Christmas story. This was so successful that Messrs. Routledge, who published it, asked her for another for the following Christmas. She wrote one for them, calling it "More Dolls;" it has some charming illustrations in it, by Mr. D. T. White. The volume was dedicated by special permission to the Princess of Wales, who said, in a letter which she caused Miss Knollys to write to Mme. Leupold that she had herself read every word of it to her own children.

Mrs. Buxton had now attained that position which is happiness to all who love work and independence; she was getting on admirably, and earning more than she needed for herself and her child. Success had brought her both popularity and comfort. But in the autumn of 1877, this pleasant condition of things was destroyed by a terrible illness, the result of an accident while riding. This severe trial paralysed her energies, both mental and physical, and left her in that unhappy state when work appears to be an impossibility—and, indeed, is an impossibility. Too often has the experiment to be tried of working an exhausted frame and wearied brain; the result must be useless except in the most mechanical occupation. But the literary classes suffer more bitterly from this strain, perhaps, than any other; imagination, that most wilful of qualities, has perpetually to be forced into harness when it has no strength even for play. To an author loss of time means loss of money, and a severe illness means a harder struggle than ever when it is over. Mrs. Buxton went through an experience which many an eminent writer has passed through before her; broken in spirit, and needing rest and refreshment, she found herself, instead, with her fight with fortune to begin all over again under disadvantageous circumstances. But she was determined not to be beaten, and, though really unfit for work, set herself to produce another novel. The result was "Great Grenfell Gardens," which showed, as might have been expected, the effort that its production had cost the author. Mrs. Buxton, having now recovered some of her health and strength, resolved again to try the style which she had found prove so successful. "Jennie of 'the Prince's" had been the result of genuine study in a provincial theatre; she determined now to give as thorough study to the theatres in London, and to set to work again to produce a stage novel. With this purpose she obtained introductions to Mr. and Mrs. Bancroft, Miss Ellen Terry, and Mr. Irving, all of whom showed her the utmost courtesy

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and consideration, giving her every facility which lay in their power. Mrs. Nye-Chart, the proprietress and manageress of the Brighton Theatre, was also most kind in giving her all possible opportunities for carrying out her purpose. The result of this was the serial in *Tinsley's Magazine*, "Nell, on and off the Stage," followed by "From the Wings." During the period in which Mrs. Buxton has been producing these novels, she has sought acquaintance with the detail of the stage, and has familiarised herself with the actual life of the London theatres.

Perhaps the hardest part of this courageous struggle has been that necessity, so evil yet constant with almost every artist or author, of producing "pot-boilers." Mrs. Buxton has adopted the wise plan of refusing all help, except a little occasionally from her mother, who has been her best friend through her trials, giving always encouragement and guidance. Anyone who lives by brainwork, and avoids all indebtedness, has sometimes to do hasty writing simply for the cheque it brings in. Mrs. Buxton, who has kept herself and her child independent by the steady work of her pen, has found it necessary, now and again, to write cheap novelettes. This is work done without effort and without correction, by any writer who can understand just how to please the taste of the readers of this kind of literature. Mrs. Buxton finds that to relapse into the easy style of eleven years old when she wrote novels for her playfellows, is the most successful method of doing this kind of work; but it does not bring the sweet reward to the author of real pleasure in the work itself.

Mrs. Buxton is a most painstaking writer, one who spares no trouble of re-writing and revision. There are many who imagine writing a novel to be the easiest kind of work, just as some suppose acting to be a mere amusement. A visit to the green room or the home of an actor, soon dispels this last illusion, and a slight acquaintance with an author who works as a matter of business, does away with the first. A novelist like Mrs. Buxton works as hard at her desk as any business man at his office, and there is something heroic in the conscientiousness of an author who will endeavour to produce her best writing, however rapidly or hard she has to work. It is a comfort in these days of the roses and raptures of vice, of slip-shod English and uncorrected proofs, that there are a few writers among us who care to form a correct sentence and to write wholesome fiction.

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General Sir Charles Staveley, K.C.B.

FEW living soldiers have done more honourable service in fighting the battles of this country than the subject of this sketch, and there are not many men, civilians or soldiers, who can review their past careers with such inward satisfaction as the gallant officer whose name appears at the head of the 36th "Herefordshire" Regiment in the Army List.

An officer and a gentleman have always been considered synonymous terms when used of Englishmen by Englishmen; we say *always*, because, happily, the exceptions have been so rare that they only serve to prove the rule. Charles William Dunbar Staveley has, throughout the course of his long and useful life, been no exception to the rule; he is, in every sense, a thorough soldier and a perfect gentleman. Sir Charles is the son of the late Lieutenant-General William Staveley, C.B., a most distinguished soldier, who served in the famous Peninsula War, and fought at the ever memorable Battle of Waterloo, and who held at one time the important post of Commander-in-Chief at Madras: a worthy father of a worthy son. It is curious that the people against whom the late General Staveley served with such high distinction, can claim the present General Staveley as a countryman; Sir Charles having first seen the light of day at Boulogne, in the year 1817. Having received a good professional education at the Edinburgh Military and Naval School, young Staveley entered the army by purchase, as a Second Lieutenant, on the 6th of March, 1835. On the 4th of October, 1839, he obtained his Lieutenancy, and purchased his Company on the 6th of September five years later. On the 9th of May, 1845, he entered the 44th "East Essex" Regiment, in which corps he was promoted to a Majority on the 7th of October, 1850. Major Staveley accompanied his regiment to the Crimea in 1854. The 44th formed part of Sir Richard England's Division, the Third, and was posted to the Second Brigade under Brigadier-General W. Eyre, C.B., which was completed by those splendid Regiments, the 4th, "King's Own" and the 28th "North Gloucestershire." At the Battle of the Alma the division with which Major Staveley served, acted in support of the second division, commanded by Sir De Lacy Evans, forming the right British attack, and touching the French left, where Prince Napoleon was in command: much valuable assistance was rendered by Sir Richard England's division to

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the more advanced troops during the action. In the first bombardment of Sebastopol, 18th to 21st October, the 44th took a prominent part, and three of their officers were wounded. On the 18th of June, 1855, the 44th had plenty of hard work to perform, and doubtless Staveley, now a Lieutenant-Colonel, to which rank he had been promoted on the 12th of December in the preceding year, thought of the curious coincidence of his father having been engaged in a similar occupation exactly forty years previously, with this difference only, that the father had fought against the troops of the nation whose soldiers were now in alliance with those to which the son belonged. The works at the head of the Dockyard Creek were the object of attack by the brigade of which the 44th and Colonel Staveley formed part. One of the intermediate points of obstruction was that known as the Cemetery, where an obstinate struggle occurred. The 44th were on the right of this attack, and maintained a heavy fire until the enemy were compelled to evacuate the position, which was immediately occupied by the British troops, who retained it up to a late hour in the evening. Eyre's brigade on this occasion suffered a loss of thirty-one officers, forty-four sergeants, and four hundred and eighty-seven rank and file, killed and wounded, among the latter being the Brigadier himself. In his despatch relative to this affair, Brigadier Eyre said:—"The conduct of all was so exemplary during this trying day, that I can scarcely, with justice, particularize individuals. I beg, however, to thank the officers commanding corps for the assistance they afforded me, viz.: Lieut.-Colonel Barton, commanding the 9th Regiment; Lieut.-Colonel Edwards, commanding the 18th 'Royal Irish;' Lieut.-Colonel Adams, commanding the 28th Regiment; Colonel the Hon. A. Spencer, commanding the 44th Regiment, who was wounded, and to Lieut.-Colonel Staveley, who succeeded to the command of the Regiment on Colonel Spencer being obliged to quit the field; to Lieut.-Colonel Lowth, commanding the 38th Regiment, who was also wounded, and to Lieut.-Colonel Sparks, who succeeded him in the command of the Regiment; and to Major Fielden, 44th, commanding the advanced guard. I received also the utmost assistance from my Brigade-Major, Captain Faussett, 44th Regiment, and also on this, as on many other occasions, from my Aide-de-camp, Captain Robertson, 4th Regiment. I was also indebted to Brevet-Major Stuart Wortley, Deputy-Assistant Quartermaster-General, who kindly volunteered to act on my staff. I beg also to report the judicious arrangements of the Medical De-

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partment on this occasion, and especially to thank Assistant-Surgeon John Gibbons, 44th Regiment, and Assistant-Surgeon Jeeves, 38th Regiment, for their zealous and humane exertions in the field, while exposed to a most galling fire."

Lord Raglan also acknowledged the gallantry displayed by the 44th Regiment, speaking in his despatches in very handsome terms concerning the good conduct of the corps. In this affair the officers of the 44th suffered heavily, three of them being killed and four wounded. From that day down to the final bombardment and capture of Sebastopol, Colonel Staveley held command of the 44th Regiment.

In referring to his services in the Crimea, it must not be omitted that at the battle of Balaclava, Stavely volunteered to act as aide-de-camp to the Duke of Cambridge, and in that capacity took part in the famous fight. In recognition of the valuable and gallant services of Colonel Staveley during the Crimean campaign, he was awarded the Companionship of the Order of the Bath, and in addition to that well-deserved honour, he received the English War Medal with Three Clasps, the Sardinian and Turkish Medals, and the Medjidie Order of the Fifth Class. On the 9th of October, 1858, he was promoted to the rank of Colonel; and when the second war with China broke out in 1860, he was selected to command a brigade, which he handled so efficiently that his name was especially referred to in the official despatches. He wears the Medal and Clasp granted for that campaign. In April, 1862, a force was sent under Colonel Staveley's command to operate against the Taepings in the neighbourhood of Shanghai. In the course of two months the gallant Colonel effected the capture of the entrenched camp of Onkatz, the walled cities of Kadiu, Isimpoo, and Cholin, and the fortified towns of Najow and Iserpoo. For these services he received the thanks of the Government, and the assurance of the Queen's "great satisfaction"; and in 1864 a more substantial reward was conferred upon him in the shape of the Star of a K.C.B. Shortly afterwards, Sir Charles was given the temporary command of a Division of the Army in the Bombay Presidency. In 1867 the British Government determined to punish the King of Abyssinia, and despatched an army under the command of Sir Robert Napier, now Lord Napier of Magdala, with that object in view. The troops employed in this expedition numbered eleven thousand seven hundred and seventy soldiers, most of whom belonged to the Indian Native Infantry. This, under the circumstances, large army, was followed by some fourteen thousand persons, who

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were attached to the Transport and Commissariat departments and to the different regiments. Sir Charles Staveley was nominated to the important position of second in command, and led the First Division in their advance. After a tedious and arduous march through a very difficult country, he attacked the King's position on the Fahla Hill on Good Friday. The Abyssinians displayed a good deal of pluck but little discipline in the skirmish that ensued; but mere pluck minus discipline could effect nothing against courage, order, superiority in arms and knowledge of warfare. This little fight was the first in which the breech-loading rifle was used by British soldiers. It lasted but half-an-hour, and the enemy was defeated with the loss of some five hundred killed and a thousand wounded, whereas our troops did not suffer a single casualty except in the cases of a few wounded. Our men had been supplied with ninety rounds of ball each, and in half-an-hour nearly every cartridge was expended! Previous to the final assault on Magdala, the Abyssinian King put to death no fewer than three hundred and forty prisoners, but he met with a due punishment on Easter Monday. On that day Sir Robert Napier determined to effect the capture of the Capital, and gave the order to his army to advance. To Sir Charles Staveley he entrusted the conduct of the assault. Sir Charles marshalled his Division in two Brigades, numbering altogether some five thousand men, and, under cover of artillery fire, stormed the heights, met with but a very slight resistance, and captured the famous Magdala stronghold. In the moment of his defeat King Theodore shot himself, and his death was the signal for the retreat of his followers. On the 18th of April Magdala was given to the flames, and the fortress was blown up. The surviving prisoners were released, and the expedition was at an end.

Sir Robert, in his despatches, rendered hearty acknowledgment of Sir Charles Staveley's services during the campaign; and on the 3rd of July, in the House of Peers, Lord Malmesbury, and in the House of Commons, Mr. Disraeli, moved that "Thanks be given to Lieutenant-General Sir Robert Napier, G.C.B., G.C.S.I., for the exemplary skill, &c., with which he planned and conducted the recent expedition into Abyssinia; and to Major-General Sir Charles Staveley, K.C.B., and other Officers of the Navy and Army, for the energy, gallantry and ability with which they had executed the various services they had been called upon to perform throughout those arduous operations." The resolutions were then severally and separately put in

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both Houses and carried most enthusiastically. The Lord Mayor of London gave a magnificent banquet in honour of Lord Napier and Sir Charles, which was attended by the Duke of Cambridge and many of the Officers who had taken part in the expedition. Sir Charles of course received the War Medal issued to every Officer, non-commissioned Officer, and soldier who had served under Napier's command, and he received more especial recognition of his eminent services by being promoted to the rank of Major-General, his commission being dated 25th September, 1867.

The Abyssinian campaign has, up to the present, been the last occasion Sir Charles has been required to draw his sword at the call of his Queen and Country, but if he ever be summoned to do so again he will answer the demand with alacrity, and will not sheath the sabre but with more honour. But although he has not been required to face the enemy since 1868, still he has been employed in many other useful and honourable capacities. From January, 1869 to 1874 he occupied the important post of General Officer commanding the Western District, in which position he gained the approbation of his seniors and the love and respect of his juniors. From the command of that District, he was removed, on the 7th of October, 1874, to the more important and onerous duties of Commander-in-Chief in the Bombay Presidency, with the local rank of Lieut.-General, in which rank he was confirmed on the 29th of April, 1875, and on the 2nd of February in the following year, he received an additional mark of esteem by being nominated to the Colonelcy of the 36th "Herefordshire" Regiment of Foot, an honorary distinction which we hope he may long live to enjoy. When in India he was a Member of the Governor's Council, and in that capacity was a highly valued servant of the Crown. On the 1st of October, 1877, he was promoted to the rank of General, and we hope that he may live long enough to wield the batôn of a Field-Marshal in the Army of which he is so distinguished a member.

Sir Charles married fifteen years ago, a daughter of Mr. Minet, of Baldoyns, county Kent. He is a most excellent officer, a kind-hearted gentleman—one of whom, in either capacity, the country and society may well be proud.

Henry White, M.A.

THE REVEREND HENRY WHITE was born in the year 1835, and was educated at King's College, London, afterwards proceeding to Worcester College, Oxford,

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of which *alma mater* he is a graduate. The reverend gentleman was ordained deacon in 1858, and priest in 1859, by the then Archbishop of Canterbury (Dr. Sumner). Mr. White's first curacy was at Dover, but in 1860 he was appointed by Her Majesty to the Chaplaincy of the Chapel Royal, Savoy, where he has ministered up to the present time. Mr. White was appointed to the Chaplaincy of the House of Commons in 1869, but which office he had to vacate on the resignation of the late Speaker. Mr. White became an Hon. Fellow of King's College in 1870, and an Hon. Fellow of Queen's College in the same year. In 1873 Mr. White was appointed one of Her Majesty's Chaplains. The reverend gentleman was Censor in King's College from 1867 to 1869, at the same time filling the Chair of Ecclesiastical History in Queen's College. Prior to Mr. White's appointment as Chaplain in Ordinary to Her Majesty, he was for three years Honorary Chaplain in Ordinary. The value of the Savoy, although put down in Crockford at £500, is really but £100 per annum.

It was during the rebuilding of the Chapel Royal, Savoy, after the disastrous fire some years ago, that we heard Mr. White preach for the first time. It was in the chaste oak chapel of King's College, and we were much struck with the whole service. The sermon, however, was the feature of the evening, and it is not an over statement to write that we could easily imagine ourselves auditors of one of the early Fathers of the Church. Although so youthful looking and ecclesiastic, Mr. White was (and is) nothing if not patristic, and we should imagine that there is no greater living hagiologist, unless, indeed, it be Mr. Baring-Gould himself. Mr. White is the Alban Butler of the Anglican Church, although he has not formulated his peculiar knowledge into bulky volumes, but he knows, mentally, all that these chroniclers of the Saints have left on closely written pages and in unedited manuscript. It would be a rare occurrence if Mr. White were to pencil a sermon without introducing the names of a galaxy of the Fathers of the Church, Ambrose, Augustine, Basil, Cyril, and Bonaventure seeming to be especial favourites of the Chaplain of the Savoy. But the subject of this biography stands in almost the same need of such paternal fortification as a pyramid does of buttresses. He, however, has certainly a liking for bringing in the words of the early writers—not exactly as pulpit aids, but simply because he has a *penchant* for the Fathers.

As an archæologist Mr. White is well-known. Since the death of the late Mr. Hugo, of West Hackney (the great commentator on the Bewicks), we suppose that the sub-

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ject of our memoir stands almost first in this department of science. His "Historical Memorials of the Royal Palace and Chapel of the Savoy" (being an enlarged edition of John Gibson Lockhart's "Memorials," published by command of the Queen in 1844), Murray, 1872, is admitted by the best antiquaries to be unrivalled both for historical accuracy and research no less than for the elegance of the language in which the "Memorials" are couched. Mr. White is an archæologist by nature, and although this branch of learning is likely to lead one into the use of technical terminology and comparatively dry English, the Chaplain of the Savoy, like Dean Stanley in his "Historical Memorials of Westminster Abbey," rises into the region of classic delineation, and we have poems on stones. Space will not permit of our diving into the sometimes charming, sometimes tragic history of the Savoy Palace and Precinct; but all who are the least acquainted with the story will understand what a captivating book could be made by such a refined, and yet such a brilliant writer as Mr. White, on so moving and inspiriting a theme. And it has, indeed, been a labour of love. We stated at the commencement that the Chaplain of the Savoy had but the meagre stipend of £100 per annum. And he has laboured in the Church for this small reward for the long space of twenty years. Owing to the exigencies of the tenure of this Peculiar, which is in the Chancellory of the Duchy of Lancaster, the Chaplain of the Savoy is precluded from holding any benefice (always excepting a canonry), simultaneously with the Chapel Royal. Mr. White was offered the Vicarage of Halifax, and also, more recently, the living of St. Stephen's, Rochester Row, Westminster, the latter by the Baroness Burdett-Coutts; but the then Chancellor of the Lancastrian Duchy ruled that Mr. White could not accept either the one or the other without resigning the Savoy. At great pecuniary sacrifice Mr. White refused the proffered preferment, electing to remain in the Strand. It is to be wished, however, that a canonry either in cathedral or collegiate pile should be placed at his disposal, and which he could hold without resigning the Savoy.

Theologically the Chaplain of the Savoy is perhaps scarcely differentiated aright even by those who know him best. The Anglo-Catholic, the Anglican, and even the Broad Church schools, claim him for their own, although we have never heard that the Evangelicals have put forward that they have a right to classify Mr. White with the disciples of Simeon. But we think it would exercise any school of

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churchmen to prove Mr. White was a partisan. His predilictions would probably have placed him in the ranks of the Anglo-Catholic school had his inclinations stood alone. But Mr. White has sunk his personal preferences in what he understands to be the policy of the Reformed Church, and, in the result, we have a moderate golden-mean Churchman. It has been said that travelling in Roman Catholic countries never leaves a merely neutral impression; it either alienates the nomad from, or attracts him to, Latin Christendom. Mr. White has escaped the bias in either direction, the only effect upon his character being to give him a greater breadth of view, and perhaps, to add to a naturally priestly-looking *personnel.* We believe we are correct in stating that the Chaplain of the Savoy is a believer in Spiritualism—at any rate he "goes in" for psychological phenomena, and we have heard him preach more than one unmistakeably spiritualist discourse. The late Mr. Serjeant Cox, the President of the Psychological Society, has a profound idea that Mr. White would have made an excellent "medium," and the writer of this sketch once made reply to the late Deputy Assistant Judge of Middlesex Sessions, that Mr. White was certainly a "medium" churchman as far as moderation was in the case, but that he was, or is, a medium in the spiritualist sense, we know to be untrue.

The Rev. Henry White is frequently appointed to preach, both before Her Majesty at Windsor, and the Prince and Princess of Wales, at the Chapel Royal, St. James'. His discourses—especially when preaching at Court—frequently turn on art subjects, on which he is no mean authority, one of his works—"Conferences on Art and History"—being considered a text book. In addition to this, and his "Historical Memorials of the Royal Palace and Chapel of the Savoy," the subject of our biography has produced other works and sermons, most of the latter being published by request of the Queen.

Edward Johnstone, M.A.

FOR several centuries before the Union of England and Scotland, the lairds of Johnstone were the principal guardians of the Scottish borders against the plundering excursions of their southern neighbours; and they occasionally revenged these depredations by a raid across the English frontier, for which many of their followers suffered

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execution at Carlisle. Their fortified Castle of Lockwood, standing in the midst of a morass, looked as James IV. of Scotland expressed, as if built by a thief; but its almost invulnerable position was a necessity in those lawless times, and it commanded the allegiance of the smaller land-owners as far as the waters of Solway, and to the borders of Lanark and Selkirk.

The junior branches of the lairds of Johnstone were established on portions of the estate, with a "kyndlie" (or kinsman's) right as it is called in Dumfrieshire, without title deeds and gradually enlarged their properties, till they became almost as powerful as their chief. Among these, were the Johnstones of Newbie and Gretna, who are mentioned as the nearest of the existing cadets of Johnstone of that Ilk by Nesbitt in his Heraldry, published at the instance of the British Government, in 1722. In 1601, a curious case was tried before the Scottish Lords in council, the plaintiff being John Johnstone of Gretna, whose sons had been attacked by brigands when out hunting for venison, intended as a present to their chief the laird of Johnstone, for a banquet he was giving on the occasion of the baptism of his son. Their carriage had been plundered, and damage sustained to the amount of £240. Lord Ruthven is the direct representative of this Johnstone of Gretna, but in the female line; while the male representative of the Lairds of Newbie and Gretna, is Edward Johnstone, of 8, Fig Tree Court, Temple; and of Tulford Hall, county Warwick.

The Lairds of Johnstone of Lockwood, were created barons and earls by Charles I. and Marquesses of Annandale in 1700; the last patent being made out, as was not uncommon in Scotland, to heirs male *whatsoever*, instead of only to those in the direct male line. Consequently since 1792, when the last Marquess died unmarried, his titles have been claimed periodically by different families of the name of Johnstone, and their proofs have been examined from time to time, by a Commitee of the House of Lords. The claim came up again in 1876, and a decision in 1878, adverse to Mr. Hope Johnstone of Annandale, left Mr. Edward Johnstone, and Sir Frederick Johnstone of Westerhall the only remaining claimants.

Mr. Edward Johnstone is the son of the late Edward Johnstone, M.D., of Edgbaston Hall, county Warwick, and of his wife Elizabeth, the daughter of Thomas Pearson, Esq., of Tettenhall, and was born in 1804, being baptized at Edgbaston Hall, in 1809. He was educated under private tuition till he matriculated as a fellow commoner

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at Trinity College, Cambridge, and took his degree of M.A. in 1828. He was called to the bar in 1829, but although for a time he went on the Oxford Circuit, and still resides in the Temple when in town, he never cared to practise in his profession, his tastes being more literary and philanthropic than disposed to the drudgery of legal work; and in his earlier years he spent much time in travelling on the Continent, where he became a thorough master of the German and French languages, not quite so common an accomplishment then as it is now. Diplomacy was, indeed, the career which nature seemed to have marked out for him. In 1830-1, the result of the Polish Revolution brought many exiles to this country, and led to the formation of the Literary Association of the Friends of Poland, under the Presidency of the late Lord Dudley Stuart, and which was joined by the late Lord Ilchester, Mr. Edward Johnstone, and others, of whom there are now few survivors, but who charitably devoted time and means to alleviate the condition of the banished patriots. The object of the Association was purely benevolent, and non-political, and it enabled numbers of Poles to gain an honest livelihood in this country, instead of remaining a burden upon their English friends, and provided pensions for those who were incapacitated for work by wounds or old age. Mr. Edward Johnstone has never ceased to interest himself in their welfare, and the adventures and curious history of several of those with whom he has been brought in contact, would supply material for many a harrowing romance. In 1863 he translated a pamphlet from the French, called "What is Poland? a question of Geography, History, and Public Law," abridged from "La Pologne et ses frontières, by le Marquis de Noailles."

He is descended from a literary stock, for Robert Johnstone, a member of the House of Newbie, (as he is called on his monument), was, in the 17th century, the author of two Latin histories, often quoted by Sir Walter Scott; his grandfather, James Johnstone, M.D., of Worcester, who died in 1802, wrote 17 medical works, and "Dialogues of the Dead;" and his uncle, John Johnstone, M.D., was the biographer of the learned and eccentric Dr. Samuel Parr. Another of his uncles, James Johnstone, M.D., received a tribute to his memory in the following passage from the works of the celebrated philanthropist John Howard, when he was pleading for prison reform. "In the course of my pursuits," Howard wrote, "I have known several amiable young gentlemen, who in their zeal to do good have been

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carried off by that dreadful disorder the gaol fever, and this has been one incentive to my endeavours for its extirpation out of our prisons. I shall mention one affecting instance which happened here, (Worcester) of a young physician falling a sacrifice to this distemper through a benevolent attention to some persons afflicted with it, Dr. Johnstone, Junr., of Worcester, (1783). He attained at an early period to great and deserved eminence in his profession, and will be ever regretted as a physician of great ability, and genius, and as one of the most pleasing and benevolent of men; prematurely snatched from his friends and country," &c. There is a marble tablet to his memory with a Latin inscription in Worcester Cathedral, placed above a similar monument to his father, who, owing to a family difference, bequeathed his Scottish property* to a younger son, John; passing over his grandson and heir, and his third and fourth sons Edward and Henry; the last being a Lieut.-Colonel in the army, who died in 1812. Hence this Scottish Estate of Galabank, the last remnant of the Newbie lands, of which it had once formed a part, has passed into a female branch; and on succeeding his father who lived to the advanced age of 94, in 1851, Mr. Edward Johnstone inherited only some English property in Worcestershire and Warwickshire, and not the lands of his Scottish ancestors, which had been held by them in the male line for at least 340 years. He is a member of the Oxford and Cambridge Club, and for many years belonged to the Reform, being a liberal in politics; but he is chiefly known as an excellent landlord in the Midland Counties, whom the alteration in the Game Laws would not affect as he has always given the right to shoot every kind of game to his tenants. He was never married, and his heir-presumptive is his nephew, Lieut-Colonel James Johnstone, late 68th Bengal Native Infantry, and Political Agent at Manipur, in British India. This officer has lately received special commendation in the Viceregal despatches for his prompt and energetic relief of the head-quarters station at Kohima, which was surrounded for a fortnight by 3,000 Naga rebels, during the late Campaign in the Naga Hills.

* The father of the celebrated preacher Edward Irving, was one of the tenants on this estate, and on first coming to England, the young Irving was consequently hospitably received by Dr. Edward Johnstone, at Edgbaston Hall.

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Marcella Sembrich.

THE list of great prima-donnas is not a long one, and indeed the names of the "first flight" may almost be counted on the fingers of one hand; nor is this surprising when we consider the happy combination of talent and training needed to make the perfect singer. The author of "Adam Bede" has, with her usual discernment, perceived and noted this rarity of achievement, when she puts into the mouth of Klesmer* such remarks as these: "A man who speaks effectively thorough music, is impelled to something more difficult than parliamentary eloquence . . ." "Singing and acting, like the fine dexterity of the juggler with his cups and balls, require a shaping of the organs to a finer and finer certainty of effect. Your muscles—your whole frame—must go like a watch, true, true, true to a hair."

The natural gift of a beautiful voice is only a beginning, a foundation, scarcely more, we may say, than the marble wherein the *chef d'œuvre* lies hidden for the sculptor who can find it. We remember an observation made by Braham with regard to a young tenor who had just made his *début*: "He has a lovely voice," said the veteran, "but no head and no heart; he will never make a singer." The perception of what is best, the industry to attain it through much labour, the pure flow of genuine feeling that gives to each artistic display the aspect of a fresh inspiration—nothing must be wanting; and very few human gifts have such a powerful influence over the hearts of men. In proportion to the delight we owe to the song that for a brief moment charms away our cares and quickens our pulses, is the enthusiasm we feel for the being who can thus affect us. From the Emperor who bestows priceless brilliants, to the son of the streets who harnesses himself to the prima-donna's chariot after some stage triumph, none can resist the spell. It is a homage incomparable, unrivalled, that waits on the steps of great singers; and a strong interest surrounds the history of their development. We have had in our midst one of these exceptional existences, now long retired from active life; one who adds to her celebrity the honour due to high character, to generous charity; the name of Jenny Lind is respected wherever it is known, and it is of her that we are irresistibly reminded in taking up the biography of the younger sister in art whose name stands at the head of this notice. Madame Sembrich has much in common with her Swedish predecessor, especially

* "Daniel Deronda."

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in the bird-like warbling quality of voice that has nothing of earthly weariness and effort. It is long since any singer has appeared who could challenge such a comparison. It may be that this generation is rather more cold and *blasé* than that which stormed the doors of Her Majesty's Theatre in 1847, but the first appearance of Madame Sembrich was marked by an appreciation in which was much of astonishment, for the usual preparatory praises had not been sounded, and the public was almost left to discover for itself that a new star had dawned. Now that critics and outsiders have unanimously pronounced their judgment, it will be interesting to trace the musical progress of one who has already taken her place by the side of Nilsson, Patti, and Albani as a queen of song.

Marcella Sembrich belongs to the land of Mozart, having been born at Lemberg in Austria, on 15th February, 1858. Her father was a teacher of music, and played on nearly every instrument, and at the age of five years the training of the child had already begun. Piano lessons at first, afterwards, at the age of eleven, the violin, formed the course of instruction; and those who know how diligent and thorough in work are German professors, may imagine the soundness of the foundation thus laid. Indeed, this might soon be judged by results, for the child gave a piano performance in public when in her eleventh year.

Two years later she began her studies at the Conservatoire of Lemberg, receiving instruction on the piano from Wilhelm Stengel, who eventually became her husband. She also took violin lessons from Bruckman. Her career as a pianist seemed decided, and up to the age of sixteen she made frequent appearances both in this character and as a violinist, at public concerts. She then went to Vienna to receive finishing lessons from Liszt, and while taking singing lessons, the discovery was made that another precious gift lay dormant—the young girl possessed a voice of the purest and richest timbre. The manner of her training would appear to have been highly judicious, for it is certain that, to the vocalist, Italy is the land of promise: there the traditions of the art are preserved undefiled, there the "schools of the prophets" transmit their orthodox teaching, and the most famed masters are engaged in forming fresh aspirants to feed the opera houses of Europe. Marcella Sembrich was sent to Milan, and there placed under the tuition of the younger Lamberti. After two years of pupilage, she appeared in a grand concert at the Scala with immense success; then, leaving Milan, she proceeded to Athens, where she made her *début* in opera at

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the age of nineteen, receiving at once the cachet of public approval as a prima-donna.

"The city of the violet crown," was the bridal city of the young singer; here she was married to M. Stengel her former master. After three months stay in Athens she returned to Vienna, and devoted herself to the study of the German *répertoire* under R. Löwy; after nine months application to this branch of her art, she obtained an engagement at the Imperial Opera of Dresden. Thence she made visits to Milan, Warsaw, Vienna, Cologne and other places, meeting everywhere with the most gratifying success. On leaving Dresden she gave two farewell concerts entirely supported by herself, when she diversified the programme by violin and piano playing in addition to her singing. It may readily be conceived that gifts so versatile and exhibited in so young a woman excited strong enthusiasm even in the fastidious public of Dresden. We are told that Madame Sembrich was covered with flowers, and the applause seemed as though it would never finish. By this time the renown of the young singer had reached London, and here we need hardly repeat that she came, *sang*, and conquered; in one night she had subdued the natural distrust of the critics and won the sympathetic welcome of the *habitués* of Covent Garden. It must be said in tribute to the acumen of Mr. Gye, that after hearing but one air from her at the rehearsal, he at once offered her a five years' engagement; for the satisfaction of the music-loving world, we may add that this offer was accepted.

The *rôles* in which Madame Sembrich has distinguished herself in London are those of "Lucia" and "La Sonnambula." In these parts she has shown herself not only to be an accomplished singer, but one possessing that indefinable quality of "charm," without which the rarest attainments leave us cold. Her voice is fairly electrifying when heard, for example, in a composition like Mozart's "Gli angui d'inferno," where the certainty, the power, the penetrating tone of the high notes in that most daring of songs, resemble the harmonies of a violin rather than anything attainable by a human organ. Those who heard her at Benedict's Concert will not easily forget the sensation. But afterwards, the winning expression, the sweetness and persuasiveness thrown into her accents in a German song, made an impression even more delightful on the listener. Her intonation of the words—

"Ich liebe dich reil ich dich lieben muss,
Ich liebe dich weil ich nicht anders kann"

was enough to melt the stoniest heart. But we must not

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lose ourselves in such pleasant recollections. Enough to express our sense of the conscientious labour, the earnest devotion to her art, that have gained for this young singer the foremost rank in her calling. We learn that she has formed engagements for Madrid and St. Petersburgh, and thither she will be followed by the friendly wishes of the London public; in future, our season will lack one of its highest pleasures, until we welcome the arrival of Madame Sembrich. At the last Floral Hall Concert Madame Sembrich sang a polonaise of Chopin, and accompanied herself on one of Ascherberg's grand pianos, proving herself to have a charming and masterly touch. We look forward to Madame Sembrich giving us a piano solo next season.

Thomas Sexton, M.P.

THOMAS SEXTON, M.P. for Sligo county, is a young Irishman, who can scarcely fail to make a considerable mark in the future. He is a fluent speaker, and an able writer. He was born in the city of Waterford, in 1848. His father was a retired member of the Royal Irish Constabulary. At an early age, when many of the gentlemen now on the same bench with him were at Eton or Oxford, the future Member for Sligo, distinguished himself in a competitive Examination, for the post of clerk in the Waterford and Limerick Railway Company, of which body Mr. Delahunty, long M.P. for Waterford, and formerly well known in Parliamentary and commercial circles, was chairman. This post Mr. Sexton filled to the complete satisfaction of the Company, until his literary talents, which had found vent in the Debating Societies and Lecture Halls of his native town, led to his doing a good deal of work for the press.

In 1870, Mr. Sexton entered, as a student, the Catholic University of Ireland, an institution established under the auspices of the late Pope, Pius IX. Of this learned "grove of academe," little has been known in this country since the Rectorship of the distinguished Doctor, now Cardinal Newman, or since it formed the subject of one of Thackeray's humorous *Lyræ Hibernicæ*. It may be remarked, in passing, that this University lost much by the withdrawal of the celebrated Oxford scholar who was its first Rector. Dr. Newman left the superintendence of the Catholic University to other hands, and Irishmen forfeited for ever the services of an educational "guide, philosopher, and friend," whose loss is still deplored in the Church of his youth and early man-

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hood. At the time the subject of our notice was a student, the Rectorship of the Irish Catholic University was held by Monsignor Woodlock, lately appointed to the Bishopric of Ardagh, in Ireland, by Leo XIII.

Mr. Sexton studied Logic and Philosophy at Dublin, under Professor Dunn, of the Roman University, and classical literature under Mr. Robert Campbell, M.A., a gentleman formerly well known in Scotland as Canon of Perth, and Chaplain to the (Protestant) Bishop of Aberdeen, but who has, since his "going over to Rome," been engaged in teaching in the Irish Catholic University.

At the last election, Mr. Sexton took service under the standard of Mr. Parnell, whose policy he had long applauded and defended. Mr. Sexton was returned to the Imperial Parliament, at the head of the poll, as Member for Sligo county, an advanced "Home Ruler," and is in favour of creating a peasant proprietary in Ireland.

Lord Leigh.

THE handsome face and fine figure of the noble owner of Stoneleigh Abbey, is a familiar spectacle to most of the inhabitants of Leamington, either commanding his troops of Yeomanry Cavalry, riding hard after the hounds, presiding at innumerable public meetings, or at Freemason festivities; laying foundation stones, or opening a coffee tavern, a village flower show, a ball, or a charitable bazaar; in fact, in any one of the miscellaneous avocations which, at the present day, a genial and highly respected nobleman is apt to be called upon to perform. As Lord-Lieutenant and *Custos Rotulorum* of Warwickshire, he ranks in his own county next to the Queen and Prince of Wales, and Her Majesty could not possibly have selected a more popular representative.

William Henry Leigh, second Baron Leigh, was the eldest son of the first Lord, and of his wife Mary, a daughter of the Rev. W. S. Willes, and he was born in the year 1824. He was educated at Harrow, and Trinity College, Cambridge, and in his early days unsuccessfully contested the representation of South Warwickshire in the Liberal interest, for the Leighs have always been faithful to the side of the Whigs. That part of the county had invariably returned Conservatives, but at the recent election it has departed from this time-honoured custom in favour of Lord Leigh's eldest son, and it is not too much to say,

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that this result is more due to the Lord-Lieutenant's excellent reputation as a land-owner, and as a public and private man, than to any strong political bias on the part of the new member's constituents.

In 1848, Mr. Leigh, as he was then, married Lady Caroline Grosvenor, daughter of the second Marquis of Westminster, and sister to the present Duke, and two years later, by the death of his father, inherited the paternal title and estates. In 1858 he was honoured by a visit from Her Majesty and the Prince Consort, who were on their way to Birmingham to open a people's park. The royal train stopped at Coventry, which is between six and seven miles from Stoneleigh, and was escorted to the Abbey by the Stoneleigh troop of Yeomanry Cavalry, commanded by one of Lord Leigh's brothers. It is needless to remark that no trouble and expense was spared in the decoration of the Abbey, or of the apartments intended for Her Majesty on this occasion; and never, indeed, since Queen Elizabeth visited the Earl of Leicester at Kenilworth, had a royal visit caused such excitement in Warwickshire, or met with such a reception. In the evening the front of the Abbey was splendidly illuminated, and a soiree gave many of the neighbouring gentry an opportunity of paying their respects to their Queen. On her journey back from Birmingham the following afternoon, accompanied by Lord Leigh, Her Majesty drove through Kenilworth, and the next day called at Warwick Castle and had luncheon there, taking the town of Leamington on her road. At the Warwick station, whence she returned to Windsor, she cordially shook hands with Lord and Lady Leigh, and was understood to express the very great pleasure that her three days' visit had afforded her.

The county which gave birth to Shakespeare, and to his predecessor, Michael Drayton, ought to be the home *par excellence* of tragedy and romance, so it is not surprising that even Stoneleigh Park is not free from the prevailing spirit, and that we are told, with bated breath, by the guide as we drive through these grounds across a bridge over the Avon, that a murder had once been committed there, and that the old grey sandstone pressed under the horse's feet actually covers the corpse of the victim. But nothing looks less like tragedy and dark deeds than the beautiful sunny landscape, which Lord Leigh courteously permits all who are driving through that neighbourhood to enjoy; and, on a fine day, a string of vehicles—from a grand carriage to a shaking hack cab or country cart—may be seen from the windows of the mansion, wending their way slowly, to enjoy the scenery all the longer, from one lodge to another,

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and back to Leamington along a picturesque, thickly-wooded road, three miles in length, or diverging through the model village of Stoneleigh, with its fine old church. Two miles further on takes us to Kenilworth Castle, a proud mass of ruins, given over to picnics and tourists, but still showing the remains of the banqueting hall, where Leicester entertained his guests, the portion said to have been built by the Romans, and the tower connected with the melancholy history of Amy Robsart. The older part of Stoneleigh Abbey was standing at that day, but in a state of demolition, owing to the cruel edict of Henry VIII.

The erection of coffee taverns, and the temperance movement generally, owes much to Lord Leigh, who has frequently supported it in his public speeches, on one occasion observing, that if temperance were universal, the county jail might be closed. His brother, the Hon. and Rev. James Leigh, Vicar of Leamington, has taken a most active part on the same side, being a total abstainer himself for the sake of setting an example, and their exertions have undoubtedly produced a very good effect in the neighbourhood.

Three years ago, when the American Bishops attended a Pan-Anglican Synod at Westminster, six of them came down to Leamington, at the invitation of the Vicar, to hold a conference on missionary work, and to compare the exertions and success of their own clergy in that sphere in various parts of the globe, with those of this country, with which they alone can compete. Lord Leigh was the only layman on the platform at the meeting, over which the Bishop of Worcester presided, in a public hall in the town, and he made one of the best speeches on the subject. He afterwards entertained the foreign prelates at Stoneleigh, whence they came back much impressed with the good nature and extensive information of their host.

Lord Leigh's eldest daughter is married to the Earl of Jersey, and his second son, Randolph, is at present serving in India. He has younger sons and daughters. His eldest son, Gilbert Henry, born in 1851, is the junior member for South Warwickshire, and since his election has been a very diligent attendant at the House. Lord Leigh is the patron of nine livings, and one of the Trustees of Rugby School.

James Begg, D.D.

THIS well-known Scotch preacher was born on the 31st of October, 1808, in the Manse or parsonage of New

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Monkland, in Lanarkshire, of which his father was minister for upwards of forty years. It is difficult to avoid perceiving a certain appropriateness in the distinguishing features of his life and the historical associations of the place of his birth. As a firm upholder of the principles for which his forefathers struggled at the Reformation, and an unflinching and consistent opponent of Roman Catholicism, Dr. Begg is known far beyond the limits of Scotland. Paternally he comes from covenanting blood, and, strange to say, the parish of New Monkland and its neighbourhood was the scene of one of the most stirring of the many hard-fought contests in which the covenanters engaged. In that parish is still preserved the flag which, two hundred years ago, was carried at the battle of Bothwell Bridge, and was borne away in safety after the terrible defeat of the Covenanters. Some time ago Dr. Begg found this tattered and blood-stained relic mouldering, and likely to go to ruin, in a drawer of the descendant of the man who carried it on that memorable occasion. He had it remounted and laid down afresh on silk.

Having passed several years at the parish school, Dr. Begg in due time entered the neighbouring University of Glasgow, and in 1824, at the age of sixteen, took the degree of Master of Arts. He was licensed by the Presbytery of Hamilton on the 10th of June, 1829, and became assistant to the Rev. James Buchanan, D.D., at North Leith, where he occupied the pulpit on Sunday afternoon, and officiated at Peatneuk, and among the fisher people at Newhaven during the week. On the 18th of May, 1830, he was ordained at Dumfries. Here he gave great promise as a preacher, and in an incredibly short time the large place of worship in which he ministered was filled. One of his parishioners was Jean Armour, the widow of Robert Burns, whom he often visited at her humble dwelling, and saw in the Bible lying on the table the names of the family in the handwriting of Burns. "Nobody," he has since said, "would have imagined that she had been bonnie, but she was an extremely interesting and thoroughly good woman." From Dumfries, Dr. Begg was translated to Lady Glenorchy's chapel, Edinburgh, as colleague to the Rev. Dr. Jones. Soon after he was called to the middle parish, Paisley, and first entered the General Assembly of the Church of Scotland in 1832, when he took part unexpectedly in a discussion which arose in regard to a proposal made for a committee to enquire into the working of the Patronage Act.

After a three years' residence at Paisley, he was, on the

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18th of February, 1835, removed to the parish of Liberton, near Edinburgh. He has related the circumstances connected with his settlement at Liberton. The parishioners, having heard him preach to them, were determined to do what they could to get him as their minister. In those days, however, patronage was all-powerful, but it happened that a parliamentary election was going on at the time, and the people of Liberton, having the contest pretty much in their own hands, went to the patron—who was one of the candidates—and said, "Get this man appointed for us as our minister; if not, we'll not vote for you." This appeal was too influential to be resisted, and the wishes of the parishioners were gratified.

Dr. Begg thereafter took part with Dr. Chalmers in church extension, and in the movement which ended in the Disruption, when he surrendered the richly-endowed parish of Liberton, and left the Established Church. The present Free Church of Newington, in the suburbs of Edinburgh, was then erected for him, where he has continued to labour for the past thirty-seven years. In May last, his congregation, whose membership seems to increase with his age, celebrated the fiftieth year of his ordained ministry by presenting him with an address of congratulation, and other and more tangible tokens of esteem, of the value of £250.

In 1845 he visited America as a deputation from the Free Church. During his visit he preached to the Congress of the United States, and the Lafayette College, Pennsylvania, honoured him with the degree of D.D. He was Moderator of the General Assembly in 1865. In 1873 he visited New Zealand and part of Australia, as well as Bombay, and preached to large congregations.

As a debater, and as one who has taken part in almost every ecclesiastical controversy of the last half century, Mr. Begg has long held a commanding position in Church Courts, and in the general business of the Church his minute knowledge of affairs of practical sagacity have been frequently acknowledged. No less is his reputation in Scotland due to his fervour in the cause of Protestantism. In June last upwards of 10,000 people assembled in Greyfriars Churchyard to hear him discourse on "The Covenanting Commemoration." He spoke with his usual courage in regard to modern innovations in religious services. "Whilst in many respects," he said towards the close of the sermon, "we are called to deal, perhaps, in a milder form as yet, with the very enemies and elements against which our ancestors

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struggled, we have new and portentous forms of evil, of which they little dreamt. The Word of God was their song and rejoicing, their rule of faith and life—their companion in the dark hiding places of our moors and mountains—and that which they handed down from their scaffolds as the last and most precious legacy to their sorrowing friends. From whatever cause it has arisen, the people have lately been startled by finding the whole Bible undermined, heathenish sermons preached in our pulpits, and that a deliberate attempt is now being made, with little stern resistance, to subvert the whole principles of the Reformation, and of the Constitution of the country, so dearly secured—to set aside the Divine Word in all our public legislation—to overthrow the whole faith of the people—to assail Christianity in her great stronghold—and introduce universal scepticism. If this attempt is successful, not only will all our Gospel privileges, including especially the holy Sabbath, already earnestly assailed, cease; but all security for life and property will come to an end; a flood of ungodliness will be followed by a flood of anarchy and despotism, and all for which our heroic ancestors so nobly fought, will be levelled with the dust."

Dr. Begg has also taken much interest in social questions, especially in the matter of Scriptural education and the dwellings of the people, and in recognition of his services in this direction, he received a public testimonial, amounting to £4,600. He has published a number of tracts as well as a "Handbook of Popery," "A Treatise on Free Church Principles," "A Treatise on Worship," and "Happy Homes for Working Men, and how to get them." Dr. Begg has been twice married, and has a numerous family.

Our Birthday List.*

AUGUST.

1. Richard Henry Dana, born at Cambridge, Massachussetts, 1815.
   James Grant, born at Edinburgh, 1822.
   Maria Mitchell, born at Nantucket, Massachussetts, 1818.

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* The Editor will be glad to receive lines for this monthly list.

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3. Hamilton Fish, born in New York, 1808.
5. Charles Louis Ambroise Thomas, born at Metz, 1811.
6. Madame Celeste, born in Paris, 1815.
   Edward Hayes Plumptre, D.D., born 1821.
7. Canon Farrar, born in the Fort, Bombay, 1831.
   John Nicholas Madvig, born in the Island of Bornholm, in Denmark, 1804.
   Edward Henry Palmer, M.A., born at Cambridge, 1840.
8. Enrico Cialdini, born at Lombardina, 1811.
   Charles Anderson Dana, born at Hinsdale, New Hampshire, 1819.
   George Edward Ellis, D.D., born in Boston, America, 1814.
10. George Joachim Göschen, M.P., born 1831.
11. Octave Feuillet, born at Saint Lô (Manche), 1812.
    Johann Gottfried Kinkel, born at Obercassell, 1815.
13. Rudolph Gneist, born 1816.
    Goldwin Smith, M.A., born at Reading, 1823.
14. Briton Riviere, A.R.A., born in London, 1840.
15. Theodore Gudin, born in Paris, 1802.
    Hector Louis Langevin, born in Quebec, 1820.
17. Ión Arnason, born at Hof, 1819.
18. Charles Francis Adams, born at Boston, America, 1807.
    Emperor of Austria, born 1830.
19. James Baldwin Brown, born in the Inner Temple, London, 1820.
    Major General Goldsmid, C.B., born at Milan, in Lombardy, 1818.
    James Nasmyth, born at Edinburgh, 1808.
21. Jules Bara, born at Tournai, 1835.
22. John B. Gough, born at Sandgate, Kent, 1817.
    William Carew Hazlitt, born 1834.
23. Johann Georg Eccarius, born at Friedrichroda, 1818.
25. King of Bavaria, born at Nymphenburg, 1845.
    Emile-Louis Burnouf, born at Valognes (Manche), 1821.
    John Hill Burton, LL.D., born at Aberdeen, 1809.
    Earl of Chichester, born 1804.
    Bret Harte, born at Albany, New York, 1839.
26. Henry Dircks, LL.D., born in Liverpool, 1806.
27. James Carlyle Guthrie, born at Airniegoul Farm in the Parish of Glamis, Forfarshire, 1814.
28. William Alexander Hammond, born at Annapolis, Maryland, 1828.
29. Oliver Wendell Holmes, born at Cambridge, Massachussetts, 1809.
31. William John Fitzpatrick, born 1830.

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THE

BIOGRAPH,

And Review.

SEPTEMBER, 1880.

Dr. Humphrey Sandwith, C.B.

HUMPHREY SANDWITH, M.D., D.C.L., and C.B., is a native of Bridlington, Yorkshire. His father, Dr. Humphrey Sandwith, practised for many years as a physician at Hull. After completing his medical education in 1849, the young man, left this country to fill a professional appointment at Constantinople. He was perhaps attracted to that part of the world by the favour with which the Turkish government was viewed at this period by many English Liberals, a popularity caused by its adoption of the advice of the British Ambassador, Lord Stratford de Redcliffe, who urged the Sultan not to deliver up the leaders of the Hungarian revolution to the Austrians, when, on the total suppression of that disastrous movement, the defeated patriots had taken refuge in the Ottoman empire. Lord Stratford de Redcliffe was all-powerful in the councils of Sultan Abdul Medjid, and as the fugitives nominally embraced Mahometanism, they were given the title of Pasha, and installed in high offices in Turkey. Some of them were ultimately Dr. Sandwith's companions during the celebrated defence of Kars. For a year he served with the expedition under Mr. Layard, sent to explore the ruins of Nineveh, and during that time travelled over a great part of Mesopotamia and Kurdistan.

About four years after the young physician's arrival in Turkey, the difficulties began that led to the Crimean war,

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and Dr. Sandwith accompanied the Turkish army, which successfully opposed the Russian forces on the Danube. He has more than once vividly described the horrors of a Turkish military progress, as he then saw them on the road through Bulgaria, where the villagers—Mahometans as well as Christians—fled, terror-stricken, before their own countrymen into the Russian lines for protection, although the Turks were commanded by an Austrian—Omar Pasha; and where, at one point, the Bashi-bazouks destroyed a whole village, with its unarmed Bulgarian inhabitants except two little boys, who were rescued by Englishmen and brought to England. To a young and generous mind, full of ardour in the cause of the ally, for whose sake his own countrymen had just declared war, such a spectacle must have been somewhat chilling; and the following remark from another Englishman whom he met at that time, and who had lived some years in the country, was not encouraging: "All that gave Turkey strength, all that gave her consistency, is gone; what remains is crumbling into powder. The worst parts of her detestable religion—hatred of improvement and hatred of the unbeliever: the worst parts of her detestable Government—violence, extortion, treachery and fraud—are all that she has retained. Never was there a country that more required to be conquered. Our support merely delays her submission to that violent remedy. A people without an aristocracy, without a middle class, without a public opinion, without the means of communication, without newspapers, without even a post office; accustomed for 400 years to plunder and oppress rajahs, and to be oppressed and plundered by sultans, pashas, cadis, and janissaries," &c.

This was the opinion, in 1854, of men who were risking their lives and fortunes for the nation which they clearly saw was inevitably doomed. A little later Dr. Sandwith joined General Williams at Erzeroum, where, in a despatch addressed to Lord Clarendon on February 6th, 1855, that eminent officer points out the rascality of the Turkish Pasha in command, and plainly shows that if the Turkish army had succeeded in its attempt the previous year to penetrate into Russian Georgia, it would have been an event to be greatly deplored on the broadest grounds of humanity. The English officers in those parts had an opportunity of learning something of the shameful traffic in children and young girls, kidnapped in forays across the Russian frontier by Turkish emmissaries, for the sole purpose of filling the harems at Constantinople, and in

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which the Turkish pashas took a greater interest than in the defence of their country. A brave army, commanded by General Williams, and accompanied by Dr. Sandwith, Colonel Lake, Colonel Thompson, and Captain Teesdale, was shut up in the fortress of Kars, and disgracefully left to its fate, without relief, by the Government of Constantinople, till, after six months, it was forced by starvation to capitulate to the Russian commander, General Mouravieff, on November 25th, 1855. The chivalrous conduct of the enemy on this occasion is a matter of history, and the Russian General at once released Dr. Sandwith from captivity, in acknowledgment of the great care and kindness he had shown to the Russian sick and wounded prisoners.

It was in the midst of a severe Armenian winter when Dr. Sandwith, still weak and attenuated from long privation in a famine-stricken city, bade good-bye to his companions, General Williams, and Colonels Lake, Thompson, and Captain Teesdale, who were going as prisoners of war to Moscow, and prepared to make his way to Erzeroum with a Turkish servant and a Kars guide, bringing a valuable collection of papers on the fauna, atmosphere, plants, and other particulars of this part of Asia Minor. After having escaped the shot of the enemy, the cholera, and all the other perils of the siege, he very nearly perished in the snow while crossing the Allah Akbar range of hills, and, as it was, lost all his baggage, which in that savage region was a very inconvenient personal, as well as a public scientific loss. He was the first of the Kars heroes to arrive in England, where, on February 8th, 1856, he was entertained at a public breakfast by the Mayor and Corporation of Hull. In the speech which he was called upon to make on this occasion, he modestly but forcibly described the sufferings of the garrison at Kars, and the cruel indifference (now believed to have been intentional, and partly due to the representations of the French ambassador at Constantinople) which left the heroic band unaided, after promising speedy help, and desiring it to hold out at all costs. Napoleon III. was so jealous of English influence in the East, that he was not unwilling that we should suffer the loss of prestige in Asia, which was consequent on the capitulation of a fortress commanded by an English officer, even though the men were only Turks. But whether in the end a subject to be regretted or not, this small staff of English officers kept Asia Minor from being conquered by the Russians during the Crimean war, and one of the foremost figures of this band was Dr. Sandwith. "We lay

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down our arms," he wrote, "to our conquered enemy; starved by the dishonest jobbery of rascally factions, and the bribed apathy and unworthy intrigues of modern Byzantine officials."

In Dr. Sandwith's speech to his fellow townsmen, he described his own arrival at Erzeroum: "I would not cast a slight upon a brave and long-suffering ally," he said, "but we cannot disguise the fact, that the army to which we went had been beaten five times, and that the last battle had been the most disastrous of all. . . The enemy was at the gate of the province." He then dwelt on the influence which General Williams soon acquired over the Turks, and their forced march of a hundred miles in four days to the defence of Kars. There, among other disadvantages, "we had," he said, "a large portion of the population disaffected towards us, namely, the Christians, and a very good reason they had, for they had undergone ages of oppression." After repulsing a Russian attack, came two months of famine. "I cannot describe to you," he added, "the horrors that ensued. There you saw women and children expiring by the wayside of famine; as you passed along, they turned reproachful glances at the soldiery, almost as starving as themselves, exclaiming, 'Why do you not go out to fight? Why keep us here to perish of hunger? Take the children, we can no longer support them!' Many of the soldiers dropped down dead at their posts from sheer hunger and exhaustion. The hospitals were crowded with the sick and dying. At this time a Turkish Pasha was constantly writing to us from Erzeroum, 'Hold out, I am coming with a relieving force. Hold out three days longer.' We did hold out day after day, and week after week, but relief never came. If it had not been for his delusive promises, the garrison of Kars would, to a man, have shouldered their muskets, and buckled on their swords, and cut their way through the Russian force, leaving a heap of ruins behind them. But this was not to be. The time came at last, the dreadful hour of capitulation," &c.

Dr. Sandwith published the same year, "A Narrative of the Siege of Kars, and of the Six Months' Resistance by the Turkish Garrison under General Williams to the Russian Army." This work called attention to the ability and services of that brave officer, and probably aided in procuring for him the baronetcy with which he was decorated on his return from Russia after the close of the war. Dr. Sandwith was made a Companion of the Bath and a D.C.L., and shortly afterwards was appointed physician to

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the special Embassy sent to represent Her Majesty at the coronation of the Emperor Alexander II. at Moscow, in September, 1856. Earl Granville was the ambassador on this occasion, and was accompanied by the present Duke of Sutherland, then Marquis of Stafford, and Sir Robert Peel; but it was to Dr. Sandwith that the Emperor's attention was observed to be more particularly directed, rather than to the other attachés, for he had heard of the skill and care he had bestowed on the Russian wounded prisoners, even when closely surrounded and suffering himself from starvation, in the pestilential town of Kars.

Dr. Sandwith's next post was in the Mauritius, where he was appointed Colonial Secretary—rather a limited sphere for a man of his energy and talents. On coming back to England he married, and since that time we believe that his professional services have been only voluntary and gratuitous; but too high-minded to lay aside entirely the fruits of the wide experience which had fallen to his lot, he gave the benefit of it to the contending armies during the Franco-German war. In the general election of 1868, Dr. Sandwith stood for Marylebone as an advanced Liberal, but failed in obtaining a seat.

One great characteristic of Dr. Sandwith is his frank mode of dealing with a subject, and his common sense, which being allied to extraordinary kindness of heart and remarkable courteousness, makes him a clearsighted and most valuable supporter of any cause which is fortunate enough to claim him as its friend. He is perhaps too ingenuous, outspoken, and disinterested for his own advancement, as these are qualities more likely to procure honour in the next world than in this.

In the war of 1870, when the pro-French and the pro-Germans were alike manufacturing "atrocities," and endeavouring to stir up England to join in the strife, one or two calm and sensible letters appeared in the papers, setting forth the real facts as he had seen them, and his personal testimony was at once deemed beyond dispute. When the Servian war broke out in 1876, and an army of ill-armed peasants with wooden cannon were over matched by a Turkish army trained by European officers and supplied with Krupp guns and Martini-Henry rifles at the cost of the Turkish bond-holders, Dr. Sandwith went to give the Servians his valuable medical assistance, and many a poor wounded wretch had cause to thank the benevolence which brought him there to preserve the shattered limbs of the father of a family for its future support, instead of rendering him a cripple for life. Dr. Sandwith was laid up with an

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attack of the fever common to the Danubian principalities, but did not think it necessary on that account to return to England. He defended the Servians from many unjust charges in the columns of the *Daily News*. "All sorts of Anglo-Turkish papers," he said in one of these communications written from Belgrade, "have made much of the cowardice of the Servians, of a people of less than a million and a half, who, without a standing army, have held at bay the enormous Ottoman Empire, which has been bringing up fresh troops incessantly from Asia and Africa to replace those that were beaten and demoralized. If a Servian battalion is broken and runs, the Servians are cowards, if a Turkish battalion scampers off the field, it has retired to occupy a new position. Pray let us remember that the Servian troops (so-called) are nothing in the world but peasants and shop-keepers badly armed—many whole regiments with nothing but old Russian muskets—and until the Russians came almost entirely without officers. After the bombardment of Belgrade by the Turks in 1862, in the midst of profound peace, the Servians made a desperate effort to arm themselves. They were on the point of concluding a contract with a Birmingham firm, when the English government interfered and prevented the Servians obtaining good English arms. They at last succeeded in obtaining some thousands of old Russian arms, which were conveyed across Wallachia, when again our Consul-General (I had it from his own lips) did his best to stop them. All this time we were doing our utmost to arm Turkey. Even the best disciplined army cannot fight without officers. On the 1st of August there were three battalions at Alexinatz with but one officer. The Turkish troops are officered by professional men, for when a foreign adventurer presents himself, his professional character is alone inquired into, no awkward questions are asked as to his antecedents. I have as high an opinion as any one of English troops, but I appeal to any professional soldier, and ask him, "If you had a position to storm, and were offered the choice of an English volunteer regiment, officered by young gentlemen of various pursuits, or a regiment of Turkish regulars, which would you prefer?" No real soldier would hesitate to choose the professional soldiers. The number of Russians (volunteers) too, has been absurdly exaggerated. I believe I have seen the number stated as 20,000. The real number of officers and men is between two and three thousand; add to these about 2,000 attendants on the sick and wounded, servants and student volunteers, and you have a liberal estimate. Look, too, at the unfortunate position of

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Servia. She is surrounded by enemies. The Hungarians on her frontier are her bitterest foes, and have never lost an opportunity of doing her an ill turn. Their spite is only held in check by fear of Russia. The Wallachians, too, in hopes of getting some advantage from the Turks, stopped the passage of 50,000 breech loaders, thereby condemning many a brave Servian to certain death and defeat. The Jews of Austria and elsewhere have also worked hard against them. The newspapers of Vienna are almost all in their hands, and they have the enormous hidden influence that usurers enjoy, and which has been wielded unscrupulously against this brave people. Brave they certainly are, and full of fighting qualities. The other day, a convoy of wounded volunteers came to the Hospital of Uziza, the oldest was 72, the youngest 16, &c.

Opinions differ as to whether the Turkish invasion of Servia was stopped solely in consequence of the demand by telegraph of the Emperor of Russia, or whether the invaders were already so much disorganized by previous defeats that they gladly seized the opportunity of this demand to stop in their expected advance. At any rate it saved Servia from ruin, and led to the Conference at Constantinople, which ended in the refusal of the Turks to accept the terms nominally, jointly, proffered by the Great Powers, but which Germany and probably Austria also, in reality advised the Porte not to accept. Then came the Russian and Turkish War.

At the beginning of this campaign (1877) the Russian ambulances were so well supplied, that most of the English aid to the sick and wounded was sent to Turkey, whose arrangements in this respect were below criticism. "I have studied the surgical belongings of many armies," wrote Archibald Forbes, "and I have no hesitation in averring, that the Russian armies commenced the campaign in Europe better and more fully equipped in these respects, than any army of which I have had any cognizance. It was the practical realisation of theoretic perfection." But as time went on, and not only their own, but a great part of the Turkish wounded was thrown upon the Russian resources, her Red Cross Society became sorely pressed, and an English subscription was raised for Russia to show England's neutrality.

This was entrusted to Dr. Sandwith, who at once proceeded to Roumania, and, finding that the most urgent need was for comfortable hospitals nearer the battle-fields, he erected two commodious wooden hospitals, fitted up

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with stoves and windows, in which the wounded were better sheltered than in the tents, when the thermometer was many degrees below freezing point. The first relay of patients to make use of them was 800 Turkish prisoners; and after the fall of Plevna, on December 11th, 1877, one of these hospitals at Puterieu, which had been placed under the direction of M. le Baron de Benkerdorf and the Russian Sisters of Mercy, was constantly filled with the unfortunate survivors of the garrison who, after a march through wind and snow, passed this point on their road to Bucharest, and it probably saved hundreds of lives. After the war the Emperor Alexander conferred on Dr. Sandwith the Order of St. Stanislas, 2nd class. Dr. Sandwith can speak the Turkish language, and, as one of the newspaper correspondents described him, "is a man by nature able, prompt, fertile in resource, with a genius for management, and, by reason of experience in similar work, fully cognizant of the best and most economical method of procuring what from personal inspection, he sees to be needed." These qualities were now severely taxed, and a proof of his influence over those around him was mentioned by another eye-witness. "Nothing makes men so selfish as extreme cold, and the Turks, naturally egotistical, pushed their own dying comrades away from the fire, and fought with them for the hot soup which the Sisters of Mercy distributed, but on Dr. Sandwith coming in and remonstrating with them in their own tongue, they at once became quiet and well-behaved." From the beginning of the campaign the Russian army in Bulgaria was like a fly in a bottle, its only communication with Russia having been through one ricketty line of railway which brought all its supplies and reinforcements, this line also running through the territory of an ally ready to turn against it, if it showed itself unable to hold its ground, and furnishing the Turks with innumerable spies; while on one side the Turkish batteries at Widdin guarded the Danube, and on the other the railway from Shumla to Rustchuk, and the seaports and mouth of the Danube were guarded or occupied by the Turks. Plevna was ordered to hold out to the last extremity, and, while the Russians were being attacked on one side from Schumla, Osman Pasha tried to cut his way through the investing army, and was captured at a moment when the city was empty of provisions, and the interruption of the Russian communications in consequence of a heavy snow-storm, had reduced the besiegers to the verge of famine. The Hungarian Government had confiscated a quantity of iron rails, destined to complete the line through Bulgaria,

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and iron huts ordered for the Russian army in England had not been allowed to quit the Thames on the score that it would be a breach of neutrality, while ammunition and stores were pouring into Turkey from England and America. All this was the real cause of the misery of the Turkish army captured at Plevna, and it is the reason that Ghazi Osman Pasha has ever since been our bitterest enemy. What little warm clothing or food the Russian soldiers had they shared with their prisoners, but their own wounded were very ill supplied, and it was really due to the so-called anti-Turks that most of the Turkish garrison was rescued from a prolonged death, while the English and Austrian friends of Turkey were indirectly the cause of its distress. Osman Pasha declares that if it had not been for the pressure of the foreign ambassadors on the Sultan, who ordered him under no circumstances to capitulate, and promised him relief, that he should have surrendered early in November, as he well knew what suffering a winter's march through Bulgaria would entail, "A week later," he said, "and even the Russians must have abandoned the siege of Plevna and left Bulgaria; but for us that would have been certain death by famine."

Dr. Sandwith has resided chiefly in France since his return from the Danube. Besides the work already mentioned, he is the author of several articles in magazines, and a novel called "The Hekim Bashi, or the Adventures of Guiseppe Antonelli, a doctor in the Turkish Service," published 1864.

John Cordy Jeaffreson.

COMMENCING his literary career at a time when Douglas Jerrold, Thackeray, and James Hannay gathered around them a brilliant set of wits and men of letters at the "Tumblers," "Our Club," and other clubs, Mr. Jeaffreson forms a connecting link between those palmy days of literary sociability and fraternity, and the present, when nearly all those who were then famous in literature have passed away, and when our widely-spreading life necessarily keeps apart those who would formerly have lived in constant companionship.

John Cordy Jeaffreson belongs to an old Suffolk family,

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many members of which have made their mark in the world. He was born at Framlingham, Suffolk, on the 14th January, 1831, and, when sufficiently old, was placed at the Woodbridge Grammar School, whence he went to the Botesdale Grammar School. Having thus received his groundwork of education, he commenced the study of medicine under his father, the late William Jeaffreson, F.R.C.S., who was well known and much esteemed in the profession, being chiefly noted as the originator of the minor operation for ovarian dropsy, an improvement of incalculable benefit. The doctors are numerous who owe much of their subsequent eminence to the instruction and influence of the elder Mr. Jeaffreson, among them being his nephew, the late Sir John Cordy Burrows, and Sir Henry Thompson. Young Jeaffreson did not pursue his medical studies very long, but with an idea of entering the Church he went as an undergraduate to Pembroke College, Oxford. Conscientious scruples, however, determined him to relinquish his idea of being a clergyman, and also prevented his seeking higher academic honours than his B.A. degree, which he took in 1852. For M.A. he would have been obliged to subscribe to the Thirty-nine Articles, which, being unorthodox in faith, he could not do.

While yet an undergraduate at Oxford, Jeaffreson used to write stories and other things for *Howitt's Journal* and *Ainsworth's Monthly Magazine*, and was consequently, together with a College friend who also wrote for papers, looked up to by the other undergraduates as worthy of some respect. When he had graduated Jeaffreson left Oxford for London, where he intended to commence a literary career. He obtained a tutorship to some youths, and entered as a law student at Lincoln's Inn, and also became hospital reporter to the *Lancet*, a post for which he was indebted to his friend Henry (now Sir Henry) Thompson. His only really literary friend in the metropolis at that time was the late Walter Thornbury, whose acquaintance he had made while at Oxford, and who was then fairly launched into literary life.

In the year 1854, Jeaffreson published his first novel, "Crewe Rise," a freshly-written story of country life, the scene being laid in Suffolk. This effort was successful, and attracted some attention to its young author. In the following year, Thornbury having obtained the post of art-critic to the *Athenæum*, Jeaffreson succeeded in obtaining employment on the same journal as a reviewer, and from that year until Hepworth Dixon's retirement

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from the editorship, a period of thirteen years, not a single number of the *Athenæum* was published without seven or eight columns of literary criticism by Jeaffreson. It was a good position for a young man of twenty-four, and it soon brought him into connection with many literary people of the day. At that time Chorley was the musical critic of the *Athenæum*, Westland Marston was the dramatic critic; Dr. Doran and Augustus de Morgan were also on the regular staff. With all these, as well as with Hepworth Dixon, then editor, and the Dilkes, father and son, Jeaffreson had the most friendly relations.

The young writer was now introduced by his friend, Thornbury, to the "Tumblers" Club, founded by James Hannay, and "Our Club," founded by Douglas Jerrold. These were dining clubs, "Our Club" meeting every Saturday evening at Clunn's Hotel, Covent Garden, which has now been demolished. Here he used to meet that rare wit Douglas Jerrold, just before he died, Mark Lemon, Shirley Brooks, Dr. Doran, the author of the best history of the stage, E. M. Ward, Peter Cunningham,—or let us describe the rest in Jeaffreson's own words:—"Sir Henry Hawkins, who was fast rising to eminence at the Common Law Bar when he ceased to appear at the weekly gatherings at Clunn's; Joseph Durham, the sculptor, alike excellent in song and his proper art in days that are so near and yet so far away; Dr. Henry Wright, who amused himself in his leisure with producing some of the best extant likenesses in photograph of his notable contemporaries; Dr. Gibson, courtliest of physicians and most magnanimous of quick-tempered men; Dr. Diamond, not less famous for colloquial humour than for his collection of British pottery; Octave Delpierre, the Belgian scholar and *littérateur;* Sir George Jessel, whose inexhaustible good temper and unaffected kindliness never failed to allay the heats which, in his stuff-gown days, he sometimes provoked by strenuous and caustic speech; James Hannay, who valued himself less on his brilliant and scholarly writings than on his indisputable title to honour as 'a cadet of the ancient Galloway family of Hannay, of Sorbie;' Masson, last and ablest of Milton's editors; William Hazlitt, the Shakespearian scholar, and present Registrar of the Court of Bankruptcy, son of the famous critic; Robert Chambers, rich in folk-lore and Scottish humour; Dr. John Percy, the writer on 'Metallurgy;' Gould, the ornithologist; Norman Lockyer, the astronomer; Sir Edward Belcher, the Arctic navigator; Sir Julius Benedict,

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the composer; Charles Knight, the popular instructor; John Leech, the caricaturist; and William Makepeace Thackeray, who, during some of his later years, was never happier than when he was trolling out 'Little Billee,' or 'Dr. Martin Luther,' or listening to dear Horace Mayhew's irresistibly musical and dramatic rendering of 'The Mahogany Tree' at Clunn's Hotel." It is impossible to mention all the notable members of "Our Club" who assembled weekly during so many years to dine together, and enjoy the bright and witty conversation which was so rife among them.

In the year 1856, Jeaffreson published his second novel. "Isabel, the Young Wife and the Old Love," contains some good character-drawing, and some of the scenes are well carried out, but there is a want of form and compression in it as a whole, which is not surprising in the work of a young man of five-and-twenty. This novel, however, was an advance on the first.

His next book was "Novels and Novelists, from Elizabeth to Victoria," which was published in 1858, and which showed much critical insight, as well as extensive acquaintance with the novel literature of this country. In this year he acquired the friendship of Thackeray. Calling one day on his friend Sir Henry Thompson, he was shown into the waiting-room, where Thackeray was sitting till the surgeon should be disengaged. Though they had previously no personal acquaintance, Thackeray knew the young critic and novelist by sight, and instantly accosted him with regard to the subject uppermost in his own mind at that time, his quarrel with Edmund Yates, which was then at its height.

From that time Thackeray entertained the warmest regard for Jeaffreson, who was of course a much younger man than himself; until an unfortunate occurrence caused a change in his feelings. As Mr. Jeaffreson now says, it is a dangerous thing to be connected with critical literature, for authors are so particularly sensitive, that it is impossible to avoid giving hurt or offence. A novel was published anonymously, under the title of "Elizabeth," and it was reviewed in the *Athenæum*, in a short, well-written notice, which, while admitting the cleverness of the book, stated its tone to be unhealthy. It turned out that the novel was written by Miss Thackeray, and the review in the *Athenæum* gave great offence to her father, who, as well as others, unjustly ascribed it to Jeaffreson. The rules of the *Athenæum* office did not permit the writers of the

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several reviews to state what they had or had not written, so that the anonymity of the journal should not be broken. Jeaffreson had, therefore, to lose the regard of the great novelist, who never forgave him for, as he termed it, wounding him by slapping his daughter's face. When the proprietors at length gave him permission to deny the authorship of the unfortunate review, it was too late, for Thackeray died shortly after. In 1859 Jeaffreson was called to the Bar, and in the same year published another novel—"Miriam Copley," which was succeeded in the following year by "A Book about Doctors," being the first of a series of works bearing on the social history of England, which are both valuable from their historic interest, and entertaining from their fund of anecdote. This work on doctors gives a complete survey of the medical profession, from its earliest practice to the year 1860, and the vast amount of research which was necessary to produce it, presents the most curious and suggestive information. In 1862, "Olive's Good Work," was published, succeeded in the following year by by "Live it Down," and "Sir Everard's Daughter," all of which showed a considerable advance on his earlier novels. These works were received with considerable favour by the public, and brought in considerable sums to their author.

In the year 1864, the family of Robert Stephenson placed the papers of that eminent engineer in the hands of Mr. Jeaffreson, who therefrom produced a "Life of Robert Stephenson, C.E.," which was published in two volumes, in 1864, the scientific chapters being furnished by Dr. William Pole, F.R.S. In the same year was published our author's most successful novel, "Not Dead Yet," for which he received the sum of one thousand pounds. A remarkable fact about this novel is that, though it was written about eight years before the great Tichborne case was ever heard of, the main incidents of the story are exactly similar to those of that great *cause celebrè*, even to the part of Hampshire where the Tichborne family resided. This very remarkable coincidence did not pass without notice at the preliminary proceedings in the case, when the Judge's attention being called to it, he read the novel through. Mr. Jeaffreson was now writing regularly for the *Morning Post*, the *Globe*, and sometimes for the *Daily Telegraph*, in addition to his labours on the *Athenæum*. In 1866 he published his "Book about Lawyers," which attracted even more attention than the "Book about Doctors," the *Times* devoting an unusual amount of space to a review of its contents and merits. Mr. Jeaffreson's next novel—"A Noble Woman," was published in 1868, and

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"A Book about the Clergy," in 1870. This latter is similar in plan and style to those about doctors and lawyers, and contains pictures of clerical life in England, at various periods, interspersed with curious information of a varied kind, and reflections on the subjects treated, which lend great variety and interest to the work. The "Annals of Oxford" followed in 1871, and great was the stir they occasioned among Oxford men of every grade. Mr. Jeaffreson was the first to upset the traditions of Oxford's antiquity, which had hitherto been regarded as a kind of religion; he held, however, on very firm grounds, that Oxford University, far from being founded as a university by Alfred the Great, took its origin from a guild of schoolmasters in the Middle Ages. Mr. Jeaffreson's statements were received with a perfect storm of abuse, and he was looked upon as irreverent and heretical. He, however, holds firmly to his opinion, and is now supported by all those who know anything of the subject.

In the following year, 1872, "A Woman in spite of Herself" appeared, as well as "Brides and Bridals," a complete history of marriage and its attendant ceremonies in England, from the earliest times, containing much curious and out-of-the-way information on the subject. "Lottie Darling," Mr. Jeaffreson's last novel, appeared in 1873, and "A Book about the Table," a history of gastronomy, in 1874. Till the year 1878 he published no other book, but having, through the medium of his friend, Sir Thomas Duffin Hardy, the late eminent Keeper of the Public Records, been appointed one of the Inspectors of Records and Documents, he was engaged in inspecting ancient manuscripts in various parts of the country, the results of his labours being published in the Blue Book Reports of Her Majesty's Commission on Historical Manuscripts. This work, which Mr. Jeaffreson still pursues, with all the enthusiasm attendant upon interesting research, is of incalculable value to historians, and it has already produced results which tend to throw much light on hitherto obscure points, as well as sometimes entirely destroying previously received traditions, and filling up important gaps in the work of historians.

In 1878, Mr. Jeaffreson published "A Young Squire of the Seventeenth Century, from the papers (1676-1686) of Christopher Jeaffreson, of Dullingham House, Cambridgeshire." His ancestor, Captain John Jeaffreson, having, in conjunction with Thomas (afterwards Sir Thomas) Warner, planted the island of St. Kitt's, in the West Indies, about 1620, and having become Governor, left there a considerable

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estate; this Christopher Jeaffreson, in his 27th year, went out to St. Kitt's, to set his estate in order. Remaining five years in the West Indies, he returned to London, and became political agent to Sir William Stapleton, Bart., the Captain-General of the Leeward Islands, and was also Commissioner of the English Colony of St. Kitt's. His letters, written in that island, give a comprehensive account of the constitution, tone, and circumstances of West Indian society in Charles the Second's reign; while those written in London, for the most part to persons in the Islands, furnish a complete survey of the political and social life in London during four unusually eventful years. These are all carefully edited, with notes, by Mr. Jeaffreson, while the history of the early colonization of the West Indian Islands is of great interest.

Mr. Jeaffreson has always been what we may call a popular writer; that is, he has always striven to interest and amuse the many, instead of appealing to the more exclusive tastes and sympathies of the few. His style is light and vigorous, never dull, though at times rather inclined to be chatty. He has a certain amount of caustic humour, and keen satire, which he uses generally to advantage, while his sentiment is decidedly manly in its tenderness and truth. As a consequence of his long and ardent researches, in every branch of history, Mr. Jeaffreson possesses a fund of anecdote and curious information, which he knows well how to introduce for the entertainment of his readers. Personally affable, and with a great capacity for friendship, and a fluent talker, with always plenty to say worth hearing, Mr. Jeaffreson is a most agreeable companion. He is still in the prime of life, and there is every reason to hope that his intellect may be as prolific in the future as it has been in the past.

Lieut.-Colonel James Johnstone.

LIEUT.-COLONEL JAMES JOHNSTONE was born in a house standing in the Old Square, Birmingham, on February 9th, 1841. Though nearly in the centre of the great Midland metropolis, it was not unclassic ground, for in an opposite house, the author of Rasselas composed that once popular work; and in a chapel, in a narrow street, running at the back, John Wesley had preached to some of

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his earliest followers. Colonel Johnstone is descended from a Scottish family, well-known for many generations as lairds in Annandale, but their fortunes had declined, much in the same way as those of Godfrey Bertram in "Guy Mannering," and for the last three generations they had made their mark in literature, and been represented by eminent physicians in Worcestershire and Warwickshire; for their estate in Dumfries-shire had diminished, till it was no longer able to support their numerous sons. He was baptized in Edgbaston Church, and began his school-boy life at King Edward's School, in his native town, his father being one of the trustees; but at fourteen, he was sent to a military college in Paris, and later, to the Rev. E. Burney's Naval and Military Academy, at Gosport. At the age of seventeen, he obtained a cadetship in the Honourable East India Company's Service, and arriving in India at the close of the Mutiny, was employed with the 73rd Regiment in pursuit of the rebels in Upper India; for the native regiment (68th Bengal Native Infantry) to which he was gazetted, was among the mutineers, so practically consisted of only the surviving European officers.

On the abolition of the East India Company, it was at first resolved to form no more Sepoy regiments; and the officers in the late Indian service were given their choice of entering the British Army, on the same terms as other officers, that is, liable to be quartered in any part of the British Dominions; or to be employed in the Indian Civil Service; and James Johnstone, in common with the late Sir Louis Cavagnari, and many more, preferred the last alternative. For some time he served as Assistant Superintendent of Police in Assam, where, having passed as Interpreter in several Hindoo dialects, he was appointed Political Agent or British Resident at Keorjur. Keorjur is a native principality, situated in North lat. 21°-29°, and East long. 85°-38°, and inhabited by several very primitive tribes. Among these are some of the earliest aborigines of India, a wild tribe known as Khols, or Santhals, who were lords of the soil, possibly, in the days of Semiramis, and certainly before either Mahratta, Arab, Afghan, or Tartar, had shown his face on the Southern slopes of the Himalayas. An insurrection, which, however local it may be, is always dangerous in India, as a precedent, had occurred in Keorjur, attracting the attention of the Indian Government, who, as the Rajah was a minor, appointed Lieutenant Johnstone—as he was then—to watch over the administration of his territory. The inhabitants consist of many hostile tribes

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and castes, from the highly developed Aryan, down to the leaf-wearing Somangs, who have never invented any other garment than that worn by our first parents. The Kohls, or Santhals, had also for many ages never permitted their women to wear clothes, in order to mark their inferior position to the men. Lieutenant Johnstone presented 2000 women with suits of clothing, and threatened to imprison their husbands and brothers, if they were ever seen to go without them again; he likewise established four schools, at his own cost, and induced the people to let their daughters attend them as well as their boys. It is certainly to be regretted that as a measure of economy, the Indian Government decided not to retain a resident at the Court of Keorjur, when matters had been placed on a satisfactory footing there; for after Lieutenant Johnstone had spent much of his private means on improving the condition of the natives, they were abandoned to the misgovernment of their own ruler, and doubtless the lot of the inferior tribes is now just as wretched as before the English intervention. At the same time, Lieutenant Johnstone was Superintendent of the Keddahs, or the Government Elephant Catching Establishment, which is used for capturing and taming wild elephants for military purposes. He captured more than seventy in one year, the largest number ever taken in so short a period since the English possessed India. Shortly afterwards, he obtained his promotion, and was entitled to a furlough, which he passed in England, where he was married, May 2nd, 1872, at the church of Sutton Coldfield, to Emma Mary, the eldest daughter of Mr. Sampson S. Lloyd, of Moor Hall, county Warwick, late M.P. for Plymouth.

The following extract from the *Times of India*, gives an account of the Viceroy's visit to inspect the captured elephants:—"On Tuesday morning last, the Viceroy accompanied by a large party proceeded by rail to Serampore, and thence on elephants to Bydubatee, to inspect a large herd of elephants recently brought down by Lieut. James Johnstone, as the result of his elephant catching during the last season at Cuttack. The herd numbered a hundred and eight, young and old, of which 60 are still more or less in a wild state. Amongst the party were the Hon. Mr. Grey, the Lieut.-Governor, the Lord Bishop of Calcutta, Sir Richard Temple, Mr. Gordon, Captain Stansfield, and the Aide-de-camps of the Viceroy, and Lieut.-Governor. Considering that these elephants have been caught in a new country, and within the space of two months from the

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commencement of operations, the captures must be regarded as very satisfactory, and reflect great credit on the zeal and energy of Lieut. Johnstone. The elephants will be rapidly utilized by the Commissariat at a cost infinitely less than that which must have been otherwise paid for them; and at the same time the country will have been relieved from the depredations of these formidable and destructive animals." And the *Calcutta Englishman* adds:—"This great success is due to that indefatigable officer, Lieut. J. Johnstone."

On returning to India with his wife, Captain Johnstone was sent to Samagooting in the Naga Hills, as officiating Political Agent in the place of Captain Butler who was on furlough, and who shortly after he resumed his post was treacherously murdered, a fate which has befallen several valuable officers in those parts. The climate is very unhealthy, and on being relieved by Captain Butler's return, Captain and Mrs. Johnstone came to England with their infant son, the first European child born in that recently annexed district. At the end of his furlough, Colonel Johnstone was appointed Political Agent at Manipur, a semi-independent state, bordering on Burmah, and once possessing the district of the Naga Hills. The native Indian Rajahs are extremely averse to receive British residents in their dominions, because they are aware that it is the first step towards depriving them of the despotic authority which they usually greatly abuse, and the Maharajah of Manipur had made several attempts to poison Colonel Johnstone's predecessor; but as the new political resident knew the language and was well acquainted with Eastern wiles, he soon obtained an extraordinary influence over the disaffected prince. He encouraged the natives of Manipur, which is a very fertile state, to carry on a trade with Kohima, the British head-quarters station in the Naga Hills, removed from Samagooting in 1876, and on the direct road from Assam to Manipur; a commerce which was mutually beneficial, and brought into Kohima a periodical supply of ponies, cloths, brass vessels, and a variety of vegetable produce. He also assisted with a troop of Manipurees in suppressing a Naga insurrection in 1877.

The collection of the taxes has always been a critical period in the Naga Hills, where the people having some affinity with the Chinese, are more skilful in the arts of peace and war, than most of the wild tribes with whom we have recently had to deal; and on the 14th of October

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1879, Mr. Damant, the Political Agent of the Naga Hills, was murdered while engaged in this unpleasant duty, with about 40 of his escort. The Nagas at once marched upon Kohima, which stands on the slope of a hill, almost commanded by a native village, and was defended by only a weak wooden stockade. The besiegers mustered round it to the number of between 3,000 and 4,000 men, cutting off the water supply, and endeavouring to burn the town. Two officers, Messrs. Hinde and Cawley directed the defence, and exerted their efforts to calm the fears of the five hundred besieged, chiefly natives, but including women and children, and who knew that capture or surrender probably entailed a cruel death. Two English ladies were also among them. They made efforts to communicate with the outer world by concealing letters in the hair and ears of friendly Naga women, and sending them off to Samagooting, or wherever a British regiment might be. One of these messages reached Colonel Johnstone at Manipur, and within two days he had collected an armed force including 2,000 Manipuree troops borrowed from the Maharajah, accompanied by the Maharajah's two sons and his Prime Minister, and marched with them to relieve Kohima, which is about 100 miles distant. In spite of the bad road, he accomplished the distance in four days, but owing to the fatigue of his men, and the desperate condition of the beleaguered garrison, he marched the last fourteen miles with only about a hundred followers, though, as his name was well-known among the Nagas, even these were enough to bring them to terms or to disperse them, and he entered Kohima, then on the point of surrender (after a fortnight's suffering from famine and terror, heroically endured), without losing a single man. The Manipuree coolies soon followed with a store of provisions, and if Colonel Johnstone had carried out his own wishes, he would at once have pursued the Nagas to the scene of Mr. Damant's murder, and reduced them to submission before they had fortified themselves in the hills. But the jealousy that Her Majesty's military officers in India have often entertained towards those in civil employ, and the desire to increase the area of combat for the sake of adding to the importance of a campaign, has before now been detrimental to the real interest of the country at large, which is certainly to finish a war as soon as possible; and perhaps it was slightly due to this feeling that Colonel Johnstone received most positive orders from the military commander-in-chief of the district to remain at Kohima

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and protect the station with his Manipurees, while a British military force was being mustered for future operations. He did good service by keeping open the roads and bringing up fresh supplies in the meantime, and when portions of the 42nd, 43rd, and 48th Native Infantry had at last come up under their respective officers, he accompanied them with his Manipurees to the Naga fortress of Konoma, and took entire charge of the transport service and the guns. The assault on Konoma proving more difficult than was expected, would have been relinquished till a stronger force had been summoned to assist, if Colonel Johnstone had not represented the very bad effect such a measure must have upon the natives, whom it would greatly embolden; and when the principal fort was finally attacked, Colonel Johnstone with five other officers was left standing before it, their men having retired under cover, in consequence of the heavy fire, in which several officers were killed and wounded. The garrison abandoned the fort in the night and retired to the hills, whence they were at last compelled by famine to give in their submission to the British Government. Her Majesty appointed Kirtee Singh, the Maharajah of Manipur, to be a Knight Commander of the Star of India, but although Colonel Johnstone received most flattering acknowledgments of his services from the Viceroy (Lord Lytton) and from the Chief Commissioner of Assam, and was also recommended for a Knight Commandership of the Star of India, he has at present received nothing further than the gratification of having been enabled to rescue 500 people from either starvation, or a fate better imagined than described; the reason given, we believe, by the late Government, was that all the vacant Stars of India would be required for the heroes in the Afghan campaign. General Nation spoke most highly in his despatches of the services of Colonel Johnstone at the attack on Konoma, for which the acknowledgments of the Government of India was communicated to the latter through the Civil Department, and as regarded Kohima, the Chief Commissioner of Assam wrote to Colonel Johnstone, through his secretary, "The Chief Commissioner has already expressed to you by telegram his own sense of the invaluable service you have rendered to the State by your promptitude and energy, and has had the satisfaction of conveying to you the special acknowledgment of His Excellency the Viceroy and Governor-General in Council. He need now only repeat that by promptly acting on your own responsibility, by using

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the friendly influence which you have acquired at Manipur, to obtain assistance from the Maharajah, and by starting at a day's notice with an irregular force and the barest necessaries for the expedition, and making a series of forced marches through a bitterly hostile country, you saved the garrison of Kohima from probable destruction," &c. As the siege of Kohima made a great sensation throughout India, its capture by Nagas would undoubtedly have had the worst moral effect; but in England it was entirely eclipsed by some really less important contemporary episodes in the Afghan War. Few who have not lived in India form any idea of the manner in which anything like a check to the British Government is eagerly watched by the native princes, who would regard it as a proof that the tide was beginning to turn against the European supremacy in the East. When the news of the murder of Sir L. Cavagnari and his suite reached Colonel Johnstone, he took care that the Maharajah of Manipur should hear of it first from himself with his explanation, and not from an exaggerated or perverted version in the native press, lest it should have any bad effect upon his loyalty; and the Manipurees being of the same race as the Nagas, there is little doubt that if Kohima had fallen, the Maharajah instead of now being decorated with the Star of India, would have joined the insurgents. At the time that Colonel Johnstone marched to relieve Kohima, he left his wife, her sister, and his children, in the Manipur State, as they would have been unable to bear the fatigues of the march, which, moreover, was likely to be fraught with extreme peril; but, possibly, he assured their safety when he took with him the Rajah's two sons. During his absence at Kohima, he had the misfortune to lose his third son, a child of two years old, who died of bronchitis on November 8th, while its father was employed in a true work of humanity.

For some time after the relief of Kohima, Colonel Johnstone performed the duties of Political Agent in the Naga Hills, as well as in Manipur; both of which have always proved very hazardous appointments; and in a notice of the murdered Captain Butler, which Colonel Johnstone sent to the *Times* in 1876, he rightly points out that in this office a man has to play the part of not only a civilian, but of a daring and astute General. His energies have also been severely taxed to keep the peace between these Border tribes and the Burmese, as petty bickerings constantly arise, which unless settled promptly and judiciously

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are apt to develop into far more serious differences. The Zulu War, and many others, have certainly arisen merely from a want of this timely adjustment; but, unfortunately, the promoters of wars are more apt to be decorated than those who check them; and though the more conciliatory spirit ought to find favour with the British tax-payer, it does not lead to honour or reward.

Colonel Johnstone is the son of the late James Johnstone, F.R.C.P., and of Maria Mary Payne Webster, his wife. He is nephew and heir presumptive to Edward Johnstone, Esq., of Fulford Hall, one of the claimants of the dormant Marquisate of Annandale.

Signor Arrigo Boito.

THE last notes of a great musical composition have just died away with the close of the operatic season at Her Majesty's Theatre. On Saturday, the 24th ult., "Mefistofele,"—an opera by Signor Arrigo Boïto, whose name hitherto unknown, save in a few continental towns, will now shine in musical annals side by side with the illustrious ones of Gounod, Verdi, and Donizetti—was performed before an applauding house at the Haymarket, for the last time this season. To those who had the good fortune, and they were vast in number, to see the new opera put on the stage under the personal superintendence of the now celebrated composer, and in the hands of such competent and effective artists as Mesdames Nillson and Trebelli, Signore Campani and Nanetti—the season just concluded will long be the subject of pleasing reminiscences. It is hard to realise that "Mefistofele" is not to appear again on the London boards for some time, and we are almost tempted to address Signor Boïto and his charming opera in the words of the dying Faust to the vision fleeting from his enraptured gaze,

"Verweile doch, du bist so schön!"
"Ah, still delay; thou art so fair."

But even of good music, as of all things earthly, one is apt to become surfeited by frequent enjoyment, and "Mefistofele," will be relished more keenly, when next it appears at Her Majesty's.

Arrigo Boïto was born at Padua, a town which has also

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given birth to a more illustrious man—the great Roman historian, Livy of the "pictured page," who was sometimes sneered at by the elegant Romans for his provincial accent, his "brogue" as it were. It is worthy of a remark, although that remark is here somewhat irrelevant, that the Italian provincial towns have always been more prolific of illustrious men than the capital. It was the case in ancient and mediæval, as well as in modern Italy. In the days of Augustus and the Cæsars who succeeded him, it was not men of the city, who moulded the language and literature of the Latins, who helped to hand down to us so many noble records of a refined age, so many triumphs of immortal bards, soldiers, and sages. Such work was unworthy of the staid, sober, and luxurious Romans of those days; *he* preferred lounging along the Appian way, or luxuriating in a sabine farm or a *vacuum Tibur*, commanding his army of slaves, and reminding the gods of his good deeds and his general respectability of character, like his contemporary the Pharisee. He left the heavier work of the intellect to young gentlemen from the provinces, who had come up to the big city to find a fortune or "to die of a fever;" seedy young fellows from Venusia, Mantua, Rudio, Verona, Patavium, and the land of the Volsci.

In more modern times, Florence, which after all is provincial, comes forward with her tribute of illustrious sons: her Dante, her Medicis, Angelo Poliziano, Buonarotti, and Pulci.

But Italy has long been without a Virgil, a Dante, a Tasso, or an Alfieri; still "silent rows the songless gondolier" by the walls of Venice, save occasionally, to the light music of Verdi, for the musician has supplanted the poet in the land of song, and "Tasso's echoes are no more." Rigoletto has taken the place of the immortal creations of Laura's lover, whose "dust they keep in Arqua."

Signor Boïto, the composer of "Mefistofele," has made, however, a brilliant exception, to this state of things, for unlike Verdi, Donizetti, or even Gounod, he is a poet and a philosopher, as well as a gifted musician. He sheds on Italy the lustre of a two-fold genius; he links, as it were, in himself the past and the present of his native land.

Anyone acquainted with the Italian language, cannot fail to be struck with the composition and the literary arrangement of the libretto of "Mefistofele." And it is this phase of Signor Boïto's genius that we especially wish to point out to the reader. The musical part has been criticised by abler and more efficient hands; every flaw in the notes, every

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discordance in the orchestration has been pointed out by musical critics, while the gems enshrined within the piece have been brought to light and found perfect. In the dramatic and literary part Signor Boïto has taken more pains and achieved more success than any other composer, past or present. His Italian is exquisite, and in every way worthy of one claiming common country with Dante and Bocaccio.

To those of our readers who have not heard the music of "Mefistofele," we would here point out succinctly its best parts. There is a beautiful serenata in the fourth act, which is already a popular tune: the valse has been judged inferior to the fascinating one of Gounod in "Faust," but must not, on that account, be considered as deficient in beauty, while the death scene of Margaret takes place amid notes of enchanting melody and deeply-thrilling pathos.

Signor Boïto is still young, and has a splendid career before him. He is only 38 years of age, having been born in 1842. His father was a painter, originally a native of Venice, and his mother was a Polish lady of high birth and large fortune. He joined the Conservatoire at Milan in September, 1853; at this city he first brought out "Mefistofele," but it was received unfavourably by the critics. This was in September, 1868. Nothing daunted by his failure at Milan, Signor Boïto was rewarded on the production of his opera at Bologna, and some other Italian towns, with comparative success, which no doubt led him to try the boards of Her Majesty's Theatre, where his final triumph has been decided and legitimate.

He has also written a libretto for an allegory, called "Le Sorelle d'Italia;" an opera, "Era e Leandro," which has not yet appeared, and he is engaged on a new work, which, we have every reason to think, will prove as successful as "Mefistofele."

Charles Kensington Salaman.

HOWEVER foreigners and Englishmen may decry the native music and musicians of Great Britain, displaying their ignorance of, and indifference to, the musical productions of this country, it is undeniable that England

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possesses a rich store of native music of the highest excellence, especially in the department of sacred and secular vocal music. To those British musicians who, inspired by a pure love for the divine art, have helped to enrich this store every recognition is owing, both from their own countrymen and the music-loving world at large. On this score a large debt of gratitude is due to the subject of this sketch, who has devoted a professional career of more than half-a-century's duration to the progress of the musical art in this country, and in upholding its dignity by the composition and performance of music measured by a high classical standard.

Mr. Charles Salaman was born in London on the 3rd of March, 1814. He began to evince an unmistakeable talent for music at a very early age. Having commenced to learn the violin at the age of seven, and devoted a year to its study, he abandoned that instrument for the pianoforte, for which he exhibited a marked preference. His mother, one of the most accomplished amateur pianistes of her day, was his instructress, and carefully prepared him to receive lessons from Mr. Rimbault, the father of Dr. Edward Rimbault, the late eminent musical antiquary. The young musician began to compose at the age of nine, and was remunerated by his mother for every new tune he produced. So rapid was his progress that, in 1824, at the age of ten, he was elected a pupil of the newly-established Royal Academy of Music, being placed second in the printed list of successful candidates. Unfortunately, however, his parents decided that he should return to school, and thus he lost the advantage of distinguishing himself among the earliest students of the now venerable Academy in Tenterden Street. By the advice of the late Sir George Smart, young Salaman was placed under the tuition of Charles Neate, one of the best pianists and teachers of the period, and received his first lesson from him on the 26th August, 1826. Thenceforth his education was pursued at home.

In the summer of 1828, "Master" Salaman made his first public appearance as a pianist and composer at a concert given by Signor Gesualdo Lanza, at the well-known Assembly Rooms, Blackheath, performing the pianoforte part of Mayseder's concertante trio in B flat, accompanied by Mori, the eminent violinist, and Crouch, the violoncellist. At this same concert was sung the young composer's first published song, "Oh, come, dear Louisa." This composition was succeeded in the same

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year by an original theme with variations for the pianoforte, dedicated to his master, Charles Neate, and a capriccio in G, dedicated to Henry Herz.

In the summer of 1829, young Salaman, then 15 years of age, made two public appearances in London as a pianist. He had visited Paris the year previously, and had availed himself of the opportunity of receiving a few lessons from the then most popular pianist, Henri Herz, whose rondeau brillante in D he performed with the orchestra, for the first time in London, at a Lenten musical performance held on the 10th March, 1830.

The 23rd of April of this year saw the first important event of Mr. Salaman's musical career. The grand jubilee festival to the memory of Shakespeare was held at Stratford-upon-Avon, and commenced on the birthday of the poet. The young composer was commissioned to set music to an ode, written expressly for the occasion by his uncle, Mr. Isaac Cowen, a writer well known in the literary and artistic circles of the day. The work, which was in the form of a cantata for solo and concerted voices and orchestra, was performed with great success, under the direction of Mr. Marshall of Oxford. It was repeated at the Whitsuntide entertainment of the same year at the King's Theatre, Haymarket, under the composer's own direction. Mr. Salaman and his uncle went down to Stratford-on-Avon in time for rehearsal, travelling with Charles Kean; then about nineteen years of age.

In 1831, Mr. Salaman commenced his career as a professor of music, his increasing reputation as a pianist bringing him many pupils as well as engagements for pianoforte performances. On the 30th May, 1833, the young artist gave his first orchestral concert, at the Hanover Square Rooms. Among the vocalists were Pasta, De Meric, Puzzi and Schroeder Devrient, Donzelli, Zuchelli and Phillips. The leader of the orchestra was Mori, and Sir George Smart was the conductor. Mr. Salaman, among other things, played Mendelssohn's grand concerto in G minor, the orchestral parts of which were not then published. Annual concerts on the same grand scale followed till 1837, that of 1834 introducing Grisi for the first time to an English concert audience. In 1835, Mr. Salaman, in conjunction with Henry Blagrove, Lucas, Howell, Sherrington, the celebrated viola player, and others, first introduced Chamber Concerts, under the title of "Concerti da Camera."

It was in 1836 that Mr. Salaman set himself seriously to composition, and in that and the two following years he

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composed some of his most beautiful songs, including his famous setting of Shelley's serenade, "I arise from dreams of thee," written at the age of twenty-two. This, together with five other songs, was published in 1838; a second set of six songs and some pianoforte music following in 1839. In 1837 he was elected a Member of the Royal Society of Musicians, of which he is now a Member of the Court of Assistants, and an Associate of the Philharmonic Society, from which he withdrew in 1855.

Mr. Salaman visited the Continent in 1838, stopping, among other places, at Munich, where he played before the King and Queen of Bavaria, Salzburg, where he made the acquaintance of Mozart's widow, and Vienna, where he was received in the most cordial manner by Thalberg, with whom he had been intimately acquainted in London, and where he made the acquaintance of Robert Schumann, Czerny, and Mozart's son, who was then pursuing an unsuccessful musical career, over-weighted by his father's great name. It was during Mr. Salaman's continental tour two years later, when he visited for the first time Rome, Venice, Milan, Florence, Bologna, &c., that he made the acquaintance of Madame Catalani, the great *prima donna*, who had then quite retired from professional life, and was living at her beautiful villa near Florence. It is impossible, within the limits of this sketch, to chronicle all the events of Mr. Salaman's long and active professional career; suffice it to say that not a year passed without some production from his fertile pen, and without his doing something to further the interests of the musical art. His concerts were always distinguished by his excellent selection of the music, and the artists, as well as by his own performance.

In 1846 Mr. Salaman remained abroad for two years, his residence being principally at Rome, where, though he was not on a professional tour, he was engaged in every musical performance, public or private, of any importance. Here he became intimate with many celebrated persons, notably John Gibson, the sculptor. It was in Rome and its neighbourhood also that he composed those Italian songs which were said to be "amongst the most excellent Italian music ever written by an Englishman." In 1847 he was elected an Honorary Member of the Academy of St. Cecilia of Rome, the oldest musical society in the world, founded by Palestrina; also an Honorary Member of the Philharmonic Society of Rome. During the carnival of 1848 Mr. Salaman conducted Beethoven's second symphony at a concert at the Ruspoli Palace, this being the first time that

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one of Beethoven's symphonies, performed by an orchestra, had ever been heard at Rome. During the performance the news arrived of the French Revolution and Louis Phillipe's flight. In 1850 Mr. Salaman played at one of the Philharmonic Concerts, and, in the same year, he founded an Amateur Choral Society, consisting of sixty voices, which he trained so admirably that for ten years they continued to perform the best music in an almost faultless style.

The year 1855 saw Mr. Salaman enter on a new branch of intellectual activity. He commenced a series of lectures on music and musicians, initiating a style of lecturing which had never before been connected with music. The titles of his lectures were, "On the History of the Pianoforte and its Precursors;" (two lectures) he being the first to embrace that subject, so that all subsequent writers have been largely indebted to him; "On Music in connection with the Dance, from Remote Antiquity to the Present Time" (three lectures); "On Handel and his Contemporaries;" "On Beethoven and his Works;" "On Weber and his Dramatic Compositions;" "On Italian Opera;" "On English Opera;" and on German Opera." These lectures he delivered in various parts of the country with the most successful results. In a long account of the first lecture on the pianoforte, in the *Illustrated London News*, of January 13th, 1855, the late George Hogarth, a severe critic, wrote:— "Mr. Salaman handled the subject with much learning and ability, illustrating his observations by performing various curious compositions of old masters upon the kinds of instruments (now disused) for which those pieces were originally written. Mr. Salaman's lecture did honour to his literary, as well as his musical talents. It was elegantly written, agreeably delivered, and received with every demonstration of interest and pleasure." A part of this lecture Mr. Salaman had the honour of delivering before Her Majesty, the Prince Consort, and other members of the Royal Family, on the occasion of a private visit to the Royal Polytechnic Institution in 1855.

In the year 1858, Mr. Salaman helped to found that famous institution, the Musical Society of London, whose concerts, conducted by the late Alfred Mellon, during the ten years that it lasted, were the finest to be heard in the metropolis. It is hardly possible to state the amount of good that this society did for music and musical taste in England. Mr. Salaman, besides serving on the Honorary Council, performed the exceedingly onerous duties of honorary secretary for seven years. The strain on his health, and

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the constant interference with his professional duties, obliged him to resign this post, to the great regret of all connected with the society. A handsome testimonial recorded the universal appreciation of his services, which had been of such importance to the music-loving public in general.

During the year 1858 Mr. Salaman had also been engaged on another new task, that of composing and adapting 124 pieces of music to the original Hebrew text for the service of the Synagogue. Some of these are gems of melody, and in perfect harmony with the exquisite oriental reverence of the Hebrew hymns and psalms. One or two of these melodies are introduced into "Hymns, Ancient and Modern."

Mr. Salaman was one of the founders of the Musical Association, for the investigation and discussion of subjects connected with the art and science of music, in 1874; and it was to his indefatigable energy in promoting it, having again undertaken the duties of honorary secretary, that the association has been so successful, and has now fairly asserted its place among the other existing learned societies. After three years' arduous service as honorary secretary, his health being unsatisfactory, he was obliged to resign, to the publicly expressed regret of all the members, and he was elected instead a vice-president of the association. Mr. Salaman has read three important papers before the members at the monthly meetings of the association, on "Musical Criticism," which provoked an important discussion followed by a kind of newspaper warfare; "On the English Language as a Language for Music"—in which he held that our language is quite as suitable for musical expression as any other, provided the composer thoroughly weds his music to the sense and sound of the poetry; which paper should be of great value to English composers—and "On Music as a Profession." During the period we have so rapidly passed over, Mr. Salaman was active in composing music to poetry in a variety of languages, but in 1874 he commenced an entirely new feature in musical composition, going back to the ancient classics for his inspiration. No poem of Horace had up to that time been set to modern music in a solo form for *one thousand years*, the 23rd ode, 'Ad Chloen,' presenting sufficient musical colour to Mr. Salaman's imagination, he wedded it to one of his most masterly and original productions, thoroughly characteristic and utterly unlike any song ever written before, though full of beautiful melody. This was followed by a setting of the celebrated Horace and Lydia dialogue (Ode 9, Book 3), as a duet for

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soprano and tenor, of which a musical contemporary says, "His treatment of the subject, while pure and classical, is not without a living warmth and colour which will create a new interest in this poetic inspiration of ancient days." Anacreon's "Para ten Skien," as a duet for soprano and contralto, and Catullus's "Luctus in Morte Passeris," as a dramatic scena, have also received musical illustration from Mr. Salaman, both poems lending themselves admirably to the individuality of his style.

Besides these ancient poets, Mr. Salaman has wedded his music principally to the poetry of Shelley, Byron, Herrick, Tom Moore, Mrs. Hemans, Barry Cornwall, L.E.L., C. H. Townsend, Metastasio, Mirza Schaffy, and Victor Hugo. Mr. Salaman's vocal compositions, which number nearly one hundred, are thoroughly original, no two are alike, and they all bear the impress of his individuality. He, to quote a well-known periodical, "is undoubtedly one of the foremost melodists of the day," his wealth of melody and musical invention being apparently boundless. One of the principal features of his vocal music is the accompaniments, which he always holds "in loving conversation with the voice." Their harmonies are, for the most part, most happy, the composer often indulging in new modulations which not only add beauty, but give each work an individual character of its own. The music, according to Mr. Salaman, should be generated by the words, and, therefore, his compositions are usually models of verbal and musical wedlock, as, for instance, his "I arise from dreams of thee," "The Sun has Set," "I cannot part from thee," "A Leave-taking," "Zuleika," "Celia," "Biondina's Song," the classical settings, and the Italian songs, &c. These remarks apply also to Mr. Salaman's concerted music, his 84th Psalm, "How lovely are Thy habitations," which was one of the anthems selected for performance at the ceremony of re-opening Worcester Cathedral, "Give to the Lord," 29th Psalm, and his part songs.

The speciality of Mr. Salaman's pianoforte compositions is no less remarkable than his performance of them. They generally consist of single movements, moulded in a form which may be justly termed classical, and distinct originality characterises each piece. The best known are perhaps "Saltarello," "Pavan," "Rondo nel tempo della giga," "La Notte Serena," "Toccata Brillante" in F sharp minor, the six "Characteristic Melodies," &c. Of "Twilight Thoughts," it has been said by a musical contemporary that "nothing more purely musical, or more perfectly poetical, exists in contemporary music than this *notturno*."

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Of Mr. Salaman's pianoforte playing, the special character consists in a judicious alternation of delicacy and strength. His tone is always rich and vocal, his touch clear and distinct, his expression passionate and full of delicacy. He never punishes the instrument. His performance is based upon the refined and classical school of John Cramer, John Field, Hummell, and Mendelssohn, having, however, formed his own particular style by the attentive study of all the great masters, none of whom has he imitated. His style is his own, whether developed in the performance of his own compositions, or those of the standard composers.

Mr. Salaman has contributed to periodical literature at various times, having been the musical critic of the *Circle* while it lasted, as well as one of the chief contributors to *Concordia*, where he published many charming recollections of important musical events and deceased celebrities with whom he had been acquainted. He also contributes to the *Musical Times*, and other periodicals.

Mr. Salaman is still engaged in composition, though he may now be said to have retired from the profession which he has done so much to uphold. As a man, he has everything in his character to love and respect. Thoroughly genuine and sincere, just, amiable, unselfish, and considerate to others to an intense degree, he has in his long career made numberless friends and but extraordinarily few enemies. Possessing the artistic temperament in a high degree, he is exceedingly sensitive; but with something of the old Greek art-spirit in him, his heart and enthusiasm are youthful as ever.

Frank Schnadhorst.

FEW names are better known in England than that which stands at the heading of this sketch. As secretary of the most active political association in the country—as the principal officer of the so-called Birmingham Caucus, it has been his fate to have his doings and the doings of the body with which he is thus connected, discussed by all our newspapers of every shade of political colour; by M.P.'s in the House of Commons, and M.P.'s, and other public speakers

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out of the House, in almost every city, town, village, and hamlet, in the United Kingdom. The method of which he is the heart and soul has been eulogised and censured, approved and denounced, offered as an example worthy of imitation by all political parties, execrated as un-English, American, and destructive of all individual liberty and all individual action in public affairs. Poets, at least rhymesters, have sung its praises, and other rhymesters have held it up, and endeavoured to hand it down, as the abomination of abominations in political action. The comic journals, from *Punch* downwards, have caricatured it in every possible manner, awarding it praise or dispraise, according to their party proclivities and political bias. No wonder, then, that the name of Mr. Frank Schnadhorst has become so well known, accepted as the synonym of success in party organisation by all Liberals, and looked upon as the very *bête noir* of evil by all Conservatives. He and it, by friends and enemies, are looked upon as purely Birmingham creations, and as such, are honoured or otherwise, just as men honour or abuse the town to which they belong.

Mr. Schnadhorst was born in Birmingham, on August 24, 1840, and received an excellent education at the famous Grammar School of King Edward VI. As a young man, he displayed an intense love of learning, and his contemporaries would most probably have predicted a literary, rather than a political career for the young student. He was connected with several societies whose object was the general culture of its members, and the qualifications of *the* future secretary were so well recognised, that he was made honorary secretary of the Birmingham Mutual Improvement Society, and in 1860, when he was only twenty years of age, the members acknowledged his great and eminent services, by the presentation of an Address of thanks, and a gold watch and chain. Four years before this pleasant event, he had assisted in the formation of the Central Literary Association, founded in 1856. This society still exists, and has proved one of the most useful of the literary societies in the town; and a large number of public men who have been trained for their public duties in its meetings, are now members. Some are in the Town Council, others on the School Board, others on the Board of Guardians, and most of them, either on Hospital Committees or other public bodies, are now engaged in the public work of the borough. The Association publishes Quarterly a Magazine, which is entirely written and illustrated by the members. For two years Mr. Schnadhorst held the office of honorary secretary,

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and in 1864-65, he was president—discharging the duties of both offices to the complete satisfaction of the members. It should be added, that the Association is exclusively literary, and that it is composed of members of all political opinions.

Much as he loved literary pursuits, Mr. Schnadhorst was very early connected with political life. By birth, by education, and by conviction, he was drawn to the Liberal side, and first took part in public politics in 1867, when Mr. George Dixon contested Birmingham in the Liberal interest, against Mr. Sampson S. Lloyd, in the Conservative. Preparatory to, and during this election, he was joint secretary of St. George's Ward; and was also Vice-Chairman of the regular Ward Committee. The general interest of Mr. Schnadhorst's life, may however, be said to begin in 1870, when he was appointed Secretary of the Central Nonconformist Committee. In his new office, his attention was soon directed to the subject of Endowed Schools, and to his energy and perseverance, the agitation against the Endowed Schools Acts Amendment was mainly due. In February, 1873, the House of Commons appointed a Select Committee to inquire into the operation of the "Endowed Schools Act (1869)," and on May 2, and 6, Mr. Schnadhorst was examined. The whole of his evidence is published in the Report of the Committee, presented on the 17th of June, 1873. In his evidence, Mr. Schnadhorst fully stated the views of the Nonconformists on this important subject. In answer to questions, he gave full information respecting the Committee of which he was secretary. "Our committee," he said, "consists of members of all denominations, and it has corresponding committees in nearly every part of the country. There are some hundred associated committees, and for the last three years it has been one of the recognised bodies entitled to speak on behalf of the Nonconformists, with regard to legislative matters in reference to education."

Mr. Schnadhorst was subject to a rigid and exhaustive examination, and on all the points raised, he gave evidence proving that he had thoroughly examined and completely mastered the subject before the Committee. Mr. Leatham, member for Huddersfield, and one of the Select Committee, in a speech in the House of Commons, on the subject of the Endowed Schools Act, expressed the highest admiration of Mr. Schnadhorst's efforts, and his deep sense of the value of the information which he had laid before the Committee. Mr. Schnadhorst also handed to the Committee a paper, giving a complete analysis of the schemes, now law, or only

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awaiting her Majesty's approval, of schemes submitted to the Education Department (1873); of Schemes before Parliament; of Draft Schemes published, but not yet submitted, together with a general summary. This paper was published as an Appendix to the Committee's Report, and is certainly one of the most useful and valuable documents ever prepared on the subject.

The Committee concluded their Report by recommending "that the duration of the powers of making and approving schemes be extended for three years, from the expiration of the current year (1873), with power to the Privy Council to further extend them for either one or two years."

In 1874, a Bill was proposed and brought in by Viscount Sandon and Mr. Secretary Cross, entitled "A Bill to amend the Endowed Schools Act," and against this Bill the Nonconformist Committee waged an earnest and strenuous opposition, conducted by Mr. Schnadhorst, with his wonted persistency and ability. In the *Congregationalist* for August, 1874, he published a paper on the "Endowed Schools Acts Amendment Bill," in which the proposals of the Government are thoroughly examined, and the opposition of the Nonconformists forcibly and eloquently put. One paragraph of information has not yet lost its usefulness. "Until the Report of the Schools Inquiry Commissioners (1868) few persons were aware of the value of our Educational Endowments. From that Report it appeared that there were no less than 3,000 Endowed Schools scattered throughout the length and breadth of the country. Of this number, 782 were Grammar Schools, *i.e.* schools intended to give a higher education than that usually given in National, or British Schools. The gross annual income of these schools amounted to £336,201, and there were in addition, annual exhibitions attached to them, of the value of £14,264. These great Educational Endowments were to a large extent practically useless. Probably, not a single endowment, even in the case of the best-managed school, was realising its full capabilities of usefulness, while the great majority were scarcely producing any educational results at all." The opposition was so far successful that Mr. Disraeli withdrew all the Clauses of the Bill, except those transferring the powers of the Education Commissioners to the Charity Commissioners.

In 1873, Mr. Schnadhorst was appointed Secretary to the Birmingham Liberal Association, and his earliest work was the School Board contest, which took place in November. His first battle resulted in a victory; the Conservative

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majority on the School Board was changed to a Liberal majority, and Mr. Joseph Chamberlain was appointed to the chair formerly occupied by Mr. W. L. Sargant.

At the General Election in 1874, there was no contest in Birmingham, Messrs. Bright, Dixon, and Muntz, being re-elected without opposition. In the various wards, however, almost every returning November saw the burgesses engaged in municipal warfare, Liberals and Conservatives contending for victory, which for several years uniformly declared itself on the Liberal side. In all this work, the great organizing powers of Mr. Schnadhorst were advantageously and successfully displayed, and the Liberal party resolved that such eminent services merited special recognition. A subscription for this purpose was opened, and in a very short time a large amount was raised. On April 9, 1877, a *soirée* and public meeting were held in the Town Hall—the chair being occupied by the President of the Association, Mr. J. Skirrow Wright, the late lamented Member for Nottingham; the Mayor of Birmingham and most of the leaders of Liberalism in the Midland Counties being present—at which a purse of £1,000, and an address, were presented to him, in recognition of his many and valuable services rendered to the Liberal cause. The presentation was made by Mr. J. Chamberlain, M.P., in an able and eloquent *resumé* of the work done by Mr. Schnadhorst. A case of jewellery was also presented to Mrs. Schnadhorst.

In the month following this pleasant commemoration, on May 31st, Mr. Gladstone paid his memorable visit to Birmingham. A meeting, at which over 20,000 persons were present, was held in Bingley Hall, and the presence of this welcome guest was made the occasion for founding "The National Federation of Liberal Associations." Of this new organization Mr. Schnadhorst was elected Secretary.

The latest victory of Mr. Schnadhorst may not improperly be considered his greatest. For years before the last dissolution of Parliament, the Conservatives of Birmingham had been busily employed in perfecting their organization, and had somewhat vauntingly proclaimed their intention of contesting the next election, and their certainty of carrying at least one of the seats; and as Birmingham is one of the so-called "three-cornered constituencies," it was generally thought outside of Birmingham, and by the party inside, that they might succeed. Major Burnaby, of Khiva celebrity, and the Hon. A. C. G. Calthorpe, were selected as their candidates, and the opponents of two of the sitting members. It was of no avail; the stronghold of Liberalism could

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not be successfully assailed. In consequence of the complete organization of the party, and the fidelity of the electors, in accepting and acting upon the direction, "Vote as you're told," the three old members, J. Bright, P. H. Muntz, and J. Chamberlain, were re-elected—the lowest Liberal polling 3,809 over the highest Conservative. In this election, as in all his other public work, Mr. Schnadhorst has displayed the highest faculties of a Secretary, and has, of course, the unbounded and well-deserved confidence of the Liberals of Birmingham.

It may be noted, in conclusion, that the Central Literary Association give annually two prizes, at the Midland Institute, one for English Literature, and one for English History. Mr. Schnadhorst has several years been selected as the Examiner for the History Prize.

Edward R. Taylor.

THIS admirable artist and eminent art teacher, was born at Shelton, Staffordshire, June 16, 1838. His father was a manufacturer of earthenware, but failing in business, he accepted an engagement as manager; but he could not rest satisfied, while he felt that any one had suffered from his failure. He began business once more, and by great industry and rigid economy, he succeeded in paying off all his old creditors, and gave his son a lesson in honest integrity, which must have exercised great influence on his mind and character.

Mr. Taylor's education was commenced at a private school, where he and the other pupils were sadly neglected by his master. He was afterwards removed to a Mr. Gill, a thoroughly competent instructor, and so completely had he won the confidence of his pupil, that when the master removed to London, he was accompanied by the young Taylor. The great and wonderful city, the Exhibition of 1851, and the beautiful and picturesque places surrounding the metropolis, especially Hampstead Heath, Greenwich, and Epping Forest, made a great impression on the school boy of twelve, the vividness of which has never left him, and their influence may be traced in his works.

He returned to the potteries, and was apprenticed to the

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potter's trade. His early love of art is proved by the fact that he was the first student who joined the Burslem School of Art, which opened in 1853, under the able superintendence of Mr. Mückley, now Head-master of the Manchester School of Art. Mr. Taylor continued to study here until the old school was closed for want of proper rooms, and he then obtained admission to the Training School for Art Masters at South Kensington. So great was his progress, that in three years, exclusive of several months he spent as assistant to his former master, he obtained the highest certificates granted by the Science and Art Department, and in January 1863, he was appointed Head-Master of the Lincoln School of Art, then about to be opened.

Although nearly the whole of Mr. Taylor's time had been devoted to Art teaching, he had pursued his own art studies, and in 1864, he had the temerity to send the first picture he painted to the Royal Academy, when, much to his astonishment and delight, it was not only accepted, but had the good fortune to be exceedingly well hung. Since that great event in our artist's life, Mr. Taylor has, (besides contributing to other exhibitions), with few exceptions, been represented each year at the Royal Academy, generally by important figure subjects. His more recent works exhibited there, were in 1876, "Nearing Home," three sailors, painted full life size, looking out from the port-hole of a man-of-war coming up the Channel. This picture was immediately selected for engraving in the *Graphic*, where it was accompanied with the following notice: "Mr. E. R. Taylor's picture needs little description. Although there is a proverb on board ship 'the more days the more dollars,' yet Jack cannot help feeling a thrill of pleasure when land heaves in sight, and especially when that land is a portion of his native island." Concerning this picture, Mr. W. M. Rossetti writes thus in the *Academy*: "Very solid, forcible, and entirely real, both in expression and in lighting, and other qualities—in fact, a careful and excellent production, neglecting nothing that pertains directly to its theme."

In 1877, Mr. Taylor was represented by two large pictures, both well hung; one "The Cliffs, Southwold," a seaside subject, with fishermen gossiping in the late evening. This was illustrated in the "Academy Notes." The second was "The Cloister Well;" monks at evening in the cloister garth, the background being a careful study of the Lincoln Cloisters and Towers. This picture was sent in 1879, to the Crystal Palace Gallery, and it had the honour of being awarded the gold medal offered for the best figure picture. The judges

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were W. P. Frith, R.A., C. Horsley, R.A., and G. H. Boughton, R.A. In 1878, he exhibited at the Royal Academy, "Not up to Sample," a life-size figure subject; and a large landscape with sheep, "The Village Well," was his contribution to the Exhibition in 1879.

Notwithstanding these evidences of his great powers as a painter, Mr. Taylor's time and thoughts, were principally devoted to teaching, in which he has proved eminently successful. The Lincoln School in the first year of its existence, secured admirable results in the national competition at South Kensington; and this success was followed up each year, until for the last three or four years of Mr. Taylor's Head-Mastership, it took the lion's share of the gold, silver, and bronze medals, and other prizes. In the last year, the school took a gold medal for painting in oil, a gold medal for painting in water colours, and the first gold medal ever offered by the Department for painting the human figure; besides a proportionate number of the other medals and prizes.

On January 6, 1875, Mr. Taylor suffered from a terribly melancholy accident. His most valued friend and fellow-worker in the cause of Art education in Lincoln, the Rev. J. Somerville Gibney, honorary secretary to the school, was instantaneously killed by a fall from the roof while seeing to some alterations.

The Lincoln School numbered about 300 students, and was always over-crowded. On resigning the Head-Mastership in 1877, a presentation of a centre-piece, tea and coffee service, &c., in silver, was made to Mr. Taylor, by his pupils and friends, in testimony of the high esteem and respect in which he was held.

In May, 1877, Mr. Taylor left Lincoln to take charge of the Birmingham School of Art. This school is the largest in the kingdom, numbering 1,300 students. To the office of Head-Master, Mr. Taylor was appointed in March of the same year, having been selected to this important office from a large number of candidates. In their last report of 1879, the committee state that, "the Central School is at the present time overcrowded with students, the majority of whom are working not with the half-heartedness of former days, but with industry and zeal; and the Head Master has succeeded in persuading the students to give more time to their work, and to devote themselves thoroughly to the acquisition of knowledge. Mr. Taylor, on taking office, found that the chief weakness of the School was 'want of drawing,' and he set himself to remedy this defect, and he has accom-

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plished a doubly difficult task—first, in making the students aware of their own weakness, and next in inducing them to endeavour to remedy the defect. The Committee feels that it cannot exaggerate the benefit to the School of the gift of the anonymous donor, by whose liberality alone it was able to offer sufficient inducement to obtain the services of an Artist as Head Master as skilful and as devoted as Mr. Taylor has proved himself to be."

The progress made by the School is shown by the following table giving the attendance of students for three years :—

Winter Term.				Autumn Term.			
1875.	1876.	1877.	1878.	1875.	1876.	1877.	1878.
920	1,118	1,205	1,200]	1,151	1,221	1,322	1,348

The number of works sent up to South Kensington has more than doubled since the year 1876. In that year the number was 5,174 ; in the year 1877, it was 6,073 ; and in the year 1878, it amounted 10,945. The number of students sending works had also increased from 849 in 1876, to 1,007 in 1878.

In March, 1879, Mr. Taylor was unanimously elected a Member of the Birmingham Royal Society of Artists.

Of paintings exhibited by Mr. Taylor since his appointment at Birmingham, several are worthy of special notice. His "Interior of the Free Reference Library," is a fine example of his power ; and is rendered historically, although not artistically, more valuable by the calamitous destruction of that building by fire on January 11, 1879. Another remarkable picture is entitled "Weary ;" a Monk, overtired with labour, has fallen asleep over the missal which he is illuminating, and has thus found that rest, which came unsought in the "chief nourisher of life's feast." "Gloving and Loving" is the pleasant and suggestive title of a picture admirable alike in idea, tone, feeling, and execution. It tells a fine country idyl full of homely romance and poetry. In 1879, he exhibited some excellent pictures. One, a lovely lock scene illustrative of the time, "When winds are hushed and flowers are furled." A calm and placid bit of river, with pleasant surroundings ; sweet in tone and rich in colour, the whole finely and gracefully handled. A far more important picture, however, is one entitled "An Old Portfolio," in which an old man and young lady—his daughter most probably—" are leaning over and examining the contents of an old portfolio. They are excellent studies of character and contrast ; the firm, time-worn face of the old man, with its deep lines of thought and care, and the fresh, bright, and

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interested countenance of the young lady are admirably rendered." It is a picture worthy of long study, and will amply repay the time and attention bestowed upon it. From several fine examples exhibited during the present year (1880) we must notice one of special excellence. It is entitled "The Day's Work done: Welford, near Stratford-on-Avon." Toilers returning from their daily labour. Figures and landscape are alike ably rendered—a picture full of beauty; to look at it is like reading a lovely poem, it enchants, delights, satisfies, and improves the whole nature of the student. Such works are the precious legacies of the poet-artist—and such is Mr. Taylor.

Of the many who have studied under Mr. Taylor, and who have made their art-education of practical value, special mention should be made of two—Mr. Logsdail who began his education in art under him when only 12 years of age, and remained under his instruction for six years until Mr. Taylor's removal to Birmingham. Mr. Logsdail obtained gold medals as well as other rewards for painting, from South Kensington. While still a pupil under Mr. Taylor he exhibited in 1877 at the Royal Academy four pictures, which at once made a high position for the artist in the art world. Notices full of praise appeared in all the papers reviewing the exhibition. The most important picture being Studies from Lincoln Cathedral—"The South Door," and "His Last Vespers."

The following year Mr. Logsdail studied in Westminster Abbey, and exhibited "Henry VII.'s Chapel and Tomb of Villiers, Duke of Buckingham." After spending some months in Warwickshire the young artist went to Antwerp, joined the Academy there, and succeeded in carrying off the highest honour—the prize in the painting from life competition, the first time this honour had been gained by an Englishman. In the fine old architecture of the city he found congenial work, and to the present exhibition (1880) of the Royal Academy, he has contributed two pictures; that of the "Fishmarket at Antwerp," winning both from artists and reviewers the highest enconiums, and to crown this, at the age of 21, Mr. Logsdail has had the further honour of having his picture purchased by the Queen.

The second of Mr. Taylor's pupils who has already achieved marked honours in art is Mr. Bramley, who studied under him for several years, taking gold medals for oils and for figure painting. He also joined the Antwerp Academy, and like his predecessor and fellow-student, he has this year, the first in which he could enter the competition, taken the

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highest honour, the prize for painting the figure both nude and draped. Thus, two years in succession has this high honour been obtained by Lincoln students—the first Englishmen from the large number always studying at Antwerp who have successfully competed. It is not the least of Mr. Taylor's claims to our admiration and praise that such artists have been produced by his teaching. Happily the instructor also lives in the works of his pupils as well as in the productions of his own pencil.

Jonathan Pratt.

THE lives of artists are, for the most part, like those of authors, of the uneventful and unsensational class. They live in their works, and their growth and development is generally to be traced in the growth and development of their art, and in the character and excellence of their productions. It is very rarely indeed, that the narrative can derive any attraction by any "disastrous chance," any "moving accidents by flood and field," nor "hair-breadth 'scapes i' th' eminent deadly breach"—the only peril they have ever run is probably the danger of being attacked by jealous and suspicious bull while painting them in some Welsh or Swiss meadow. But though thus uneventful, their lives are not without interest, for they are generally records of difficulties overcome, and of obstacles surmounted in the pursuit, the attainment more or less perfect, of the high ideal which the true artist ever sets before his mind in his efforts to transfer the beauty of nature, the herioc in man, or the common scenes and events of daily life to his canvas, thereby giving delight and pleasure to his less gifted fellow beings. It is a noble work, and if nobly pursued cannot fail in realising noble results.

The life of which we are now about to give a sketch is no exception to the general rule. Mr. Jonathan Pratt was born at Northampton, on April 27, 1835. The only education he received as a boy was at a Lancastrian School in that town. Wordsworth tells us that "the child is father of the man," and this was illustrated by the present example. From early childhood the young Pratt manifested an intense delight in pictures and drawing, and was always exercising

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his youthful faculty with pen and pencil—and not unfrequently with more simple and primitive instruments. This early bent decided his lot, and at the early age of eleven he was taken from school, and placed under a portrait painter for instruction in his art. The choice was not a fortunate one, for his master rather checked and restrained than sought to develope his talents, or improve his artistic faculty. He employed him in more immediately profitable work. Mr. Pratt made up for this neglect by private study and application after the very long day's work with his taskmaster was over. He studied books on art, applied himself to original practice, took portraits, and laboured diligently and successfully as a portrait painter. Uncongenial, however, as his place was, and unfruitful as regarded instruction, Mr. Pratt remained with him for some nine years. He then practised portrait painting for some years in Lincolnshire, Leicester, and Yorkshire, but in 1863, he settled in Birmingham as an artist, directing his principal attention to subject pictures.

In his new sphere of work, and engaged on subjects congenial to his tastes and his genius, Mr. Pratt made such rapid progress, as in 1871, to have one of his works accepted by the Academy. It was also hung on the line, and was sold at the private view. It was called "Latest Intelligence," and was a scene from the Franco-Prussian war. A cobbler in his stall is reading in a newspaper, an account of the latest German victory; a portrait of the Emperor William hangs in sunshine on the wall, while one of Napoleon, torn in two, is falling from its place of honour. The work was admirable alike in tone and execution, and attracted a great deal of attention, and some very warm and appreciative notices from the press.

In 1872, Mr. Pratt was elected a member of the Royal Birmingham Society of Artists; in 1873, Director of the Costume Academy; and in 1875, Honorary Curator of the Society. In 1876, he built for himself, one of the most artistic and delightful studios probably in the Midland Counties. This was designed by Mr. J. H. Chamberlain, architect. In 1880, he was elected a member of the Committee of the School of Art.

For several years in succession, Mr. Pratt visited the picturesque land of Brittany, so rich in subjects dear to the artist soul. Here he studied and reproduced the life, dress, manners, and buildings, of this quaint, simple, and interesting people. His works, illustrative of Breton life and Breton scenes, are numerous, full of truth to the life, admirable in design,

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grouping, and execution—almost every one telling some interesting story of this most interesting people. He has also made special studies of our own Yorkshire and Devonshire coasts, from both of which picturesque counties, he has gathered a rich harvest.

An artists' life we said, was chiefly in his works, and we will now complete our sketch of that of Mr. Pratt, by briefly directing attention to a few of his principal productions, with equally brief descriptions of their subjects, and of the artist's manner of treating them. In 1874, he exhibited a fine picture, called "Welcome News." The subject is the reading of a family letter. "The scene is the interior of a fisherman's cottage, the hour, apparently, of the morning meal. An aged and weather-beaten letter-carrier, seated in the right fore-ground, is engaged in reading to the assembled family, a letter, which he has just received. Opposite him, beside the breakfast table, sits 'the old salt' himself, a simple looking fresh-coloured man, clad in a red cap and blue woollen jersey. His wife, a motherly dame, who stands in the further side of the table, pauses in the act of cutting bread and butter, to listen, with tear-dimmed eyes, to the 'welcome news'—probably from an absent child—the pleasant tenor of which is expressed by the smiling and animated countenance of a comely lassie, who is drinking tea by her side, and reflected in the frank open face of the young sailor who is leaning, pipe in hand, over the back of the father's chair." The figures, evidently studied from life, are well drawn and grouped, and the little thread of story which connects them together, is truthfully and pathetically told. The painting of the mother's face, in which affectionate interest and tearful thankfulness are happily blended, is especially satisfactory; and there is a good deal of rough picturesqueness, skillfully rendered, in the scarred and weather-tanned features of the aged postman. This picture won for Mr. Pratt the honour of being styled the Birmingham Faed.

In 1875, he exhibited an equally fine result of his experiences in Brittany. This was a painting bearing the pleasant title, "Breton Hospitality." It is the interior of an old Breton farm house, admirably drawn and coloured. The expression of gratitude on the countenance of the aged wayfarer, to whom the peasant farmer's wife is extending the welcome hospitality of the homestead, is exceedingly fine; but, indeed, every face in the group, almost every article of furniture in the apartment, is in itself, a study, wrought out with remarkable attention to even the minutest

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detail. The dog, sitting upright in the foreground, is exquisitely drawn. It is an excellent piece of honest conscientious labour, carried out with rare taste and judgment, as well as rare artistic skill and power. Similar praise can be bestowed upon "Le Tambour de Ville," which was exhibited at the same time.

We must pass over a large number of most meritorious works, all deserving the notice and praise, which at the time of exhibition they duly received. Many of Mr. Pratt's Breton studies, are small pictures exquisitely rendered, both in feeling and tone. In 1878, he exhibited one of these gems of arts, "Une gentille petite Bretonne," a bright, happy child arrayed in gay, but well-harmonised colour, seated at a cottage door. A very attractive work, attractive not only from the winsome nature of the subject, but for the true artistic spirit in which it was treated. Of this class of pictures, we would mention, as especially, two little ones recently exhibited. "Une Petite Laitiére," and an "Ave Maria." Of a deeper and more pathetic style, is "A Breton Widow," in which a poor sorrowing widow is standing before a richly sculptured stone-cross. It is finely drawn and full of pathos; the effect being intensified by the figure of a little fatherless child, who is sitting by the cross, all unconscious of grief, playing with flowers.

One of Mr. Pratt's most recent works, is a fine figure subject, entitled, "Peace with Honour." At the door of a humble dwelling, from which the sun is visible, a family party is assembled, and a smart blue-jacket is relating to an aged couple—his parents presumably—and to a young woman kneeling at his side, the exciting story of how several medals, which he proudly displays, were won. It is a good story admirably and dramatically told. But good as Mr. Pratt's work is, and richly as it merits all the praises which have been bestowed upon it, we may yet expect still nobler work, and even greater achievements in art from his pencil; for he is a faithful devotee to his profession, an earnest worker, and a concientious student—always learning some new lesson from the inexhaustible store-house of nature.

Mr. Pratt has exhibited at the Academy and the Society of British Artists, London, as well as at the most important exhibitions in the provinces. He has just completed a noble and life-like portrait of the late Mr. J. S. Wright; and he has recently been selected by the working men's committee, to paint their memorial portrait, in acknowledgement of the many eminent public services of Mr. Alderman Collings, M.P.

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B. H. Kennedy, D.D.

THE subject of this sketch is one of great interest and importance. Dr. Kennedy's merits as a scholar, and his labours as a schoolmaster are worthy of perpetuation in the history of the country, and the fact that one who has been the maker of several Bishops, and for years an accomplished and successful trainer of scholars, is himself not advanced to the Episcopal bench, reveals, we think, another proof of the truth of the old adage (slightly altered) that the world rewards not its greatest men!

The Chapter of Ely (being the See in which is situated one of our oldest Universities), is, we need hardly say, of necessity, a learned Chapter. Of all its Members none more thoroughly and ably sustains its reputation for scholarship and divinity than the subject of this notice. He will probably be the last professor of Greek, in holy orders, a Canonry having been attached to that professorship at Cambridge by Act of Parliament some years ago.

Whether poorly endowed Chairs in the Universities should be endowed with Canonries or not, is a question which we do not think fit to discuss in these pages: but it has lately been decided that the best Greek scholar need not be a "Divine," and the Canonry will be separated at the next avoidance.

Dr. Kennedy is, we believe, the son of a clergyman, who was some years a master in King Edward's School at Birmingham, and with several brothers passed through a more than usually successful Cambridge career. It is not too much to say that the brothers Kennedy were *notorious* for their successful scholarship, and for carrying off *literally* every coveted reward within their reach. The learned Doctor, whose Greek Scholarship has been pronounced equal to anything, even to turning the Nautical Almanack logarithmic tables into good Greek Iambics, and to whom "Liddell and Scott is light reading"—so say the wags—is now some years past the allotted span of man. B.A. and Senior Classic in 1827, in a race with no mean competitors; University and College Prizeman again and again from beginning to end from 1828 to 1836; he was Fellow of St. John's College, during which time he vigorously laboured in college and private tuition, and added additional lustre to the Foundation of Lady Margaret. In 1836 he succeeded the eminent Dr. Butler in the mastership of Shrewsbury, that school for which the county of Salop is

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so deservedly famous, and of which all Salopians are so proud. It is needless to say that whatever was the reputation of Shrewsbury School, under Dr. Kennedy's mastership it was kept up and increased. Shrewsbury men—from Kennedy's Sixth Form room—were regarded in both the Universities as most formidable, and surely successful competitors. To enumerate a list of the eminent scholars and men who came forth from Dr. Kennedy's training, would involve greater space than the limits of a short article like the present would admit. We must refer the reader to the two University Calendars.

Dr. Kennedy has the proud satisfaction of pointing to the occupant of the Archiepiscopal Throne at York as one of his most successful, *if ambitious*, pupils, whilst the Bishops of Manchester, St. David's, and Bedford likewise attest his abilities, and a host of able men, and dignitaries, well qualified to serve God in Church and State, swell the roll of his triumphs as Archididascalus.

No more successful schoolmaster or scholar-maker, has been known in the present century; and what is more, to him belongs the unique credit of having successfully trained the rising scholar to whom has fallen the lot of succeeding him, and who bids fair to have learnt the Doctor's secret art of "stereotyping scholars." Dr. Kennedy has never been *idle* with his pen, and it is not too much to say of him that he is an "all round" scholar. He will not, we are sure, take offence, if we say that we believe his success has been, in the main, due to his indefatigable perseverance and industry, aided by an unusually clear intellect, and a sturdy adherence to the belief that there is no royal road to scholarship but that which is approached by the stairs of grammar, and dictionary, and handbook. *Suaviter in modo* is Dr. Kennedy's constant motto. Shrewsbury men know that *Fortiter in re* was also his rule, when necessity compelled. In short, the worthy Scholar *is Master* of dictionary and ferule alike, and knows thoroughly how to administer discipline—none better. A pious and liberal divine, in his private life amiable and kind to a fault, a poet of no mean order, a charming and accomplished host, and a polished Christian gentleman—such is Dr. Kennedy. We wish him many years in his chair and stall, in the fullest enjoyment of health and intellectual vigour.

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The Rev. Thomas Jarrett, M.A.

OUR living Hebrew scholars are not over numerous. For some cause or another whether "a wearisome tediousness of the learning" which no teacher has as yet succeeded in lightening, or because the rising generation of the divines of this country lack the perseverance required to enable them to master the idiom or paradigm of the Hebrew noun or verb, the number of those at both our older Universities who attempt the study—or acquaintance (we will not say the mastership) of the Hebrew language is lamentably small. It may be, and perhaps *is* on the increase, but we fear that neither at Oxford or Cambridge are the Hebrew Professors overburthened with work in respect to their pupils. Theirs is not indeed a learned leisure, but our own experience goes to prove that it is very leisurely learning.

The able clergyman who so conscientiously fills the Hebrew Chair at Cambridge, graduated at Cambridge with high honour in 1827, and as a matter of course a College Fellowship fell to his share. He was soon afterwards (in 1831) appointed Professor of Arabic, and it is only his due to say that during his holding of that important Professorship, he did his utmost to discharge its duties, and to render popular the study of the language which he represented. It is not every one who will be troubled to master the study of such a language as Arabic. Professor Jarrett, having thoroughly mastered it himself, set himself diligently to work to help others to do the same. It is not too much to say that he was generally successful in his dry and arduous labours.

During his under-graduate career he was known as a most devoted student and hard worker, and there are probably few men in the University who had laboured with such untiring assiduity. His brain is never still, and would seem, even now, at the end of a most laborious life to be as vigorous as ever, and perpetually suggesting new methods, new ideas, new explanations.

In the quiet and retirement of his country Rectory, the Professor finds ample leisure and equal scope for his intellectual powers. Those who are fortunate enough to be among the number of his personal friends can testify, how versatile and how universal are his talents, how pungent, how full of wit his remarks, how able, *if eccentric*, his solutions of difficulties and problems. There is no question of

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an ordinary character which may be put by an outsider in conversation which he cannot answer.

On the death of the late lamented and eminently learned and pious Dr. Mill, in 1854, he was elected to succeed him in the Professorship of Hebrew, which position he now occupies. Several works which have issued from his pen during the last twenty-eight years, show the universality and eccentricity of his genius. The learned Professor would seem to burn with enthusiasm towards his favourite studies. He would scheme a system replete with dot and point which should enable all to pronounce, and readily read.

We ourselves confess that when we tried the experiment of learning to pronounce by his system, so stupid were we, that confusion became worse confounded. At the same time, the consummate cleverness of the idea struck us much.

In 1848 he published a Hebrew Lexicon, so arranged as to remove the difficulty which learners experience in finding the *root* of any word. For more than 20 years he lectured on Sanskrit; and in 1875, published an edition in Roman characters of the Nala, containing a Sanskrit Vocabulary and a sketch of the grammar.

The life of the average university tutor or professor passes on, taken as a whole, very smoothly. The holding of a canonry at Ely well accords with the necessities and pursuits of the Professor of Hebrew. Of his scholarship there can, of course, be no doubt, and future generations of the inhabitants of Ely will remember the masculine common sense, and the incisive diction of the present holder of the stall which by law has been assigned to the holder of the Professorship of Hebrew in the University of Cambridge. Of his merits as a philologer we do not here speak particularly; but they are understood to be considerable. Cambridge sustained a severe loss when the late Dr. Donaldson, that fearless and able classical scholar and pioneer, was removed early in life, worn out with hard work, some twenty years ago; and since his departure, philology has had no votary who has made this his *specialité*. True, Professors Kennedy, Mayor, Cowell, and Mr. F. A. Paley, have done something, but philology, to be fairly done by, demands the whole of a scholar's time, and for this who is sufficient? The Northern University of Glasgow has secured Professor Jebb; and who shall represent the interests of philogical research in future years, who can tell?

With these few remarks, we conclude our notice of one of he most conservative of modern semitic Scholars, trusting

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that from his own lecture room, trained on his own lines, in due time, and when necessary, may be found one worthy and fit to succeed him, when by the universal law of nature, this veteran Professor succumbs to old age.

George Mollett Murphy.

IT is always a pleasant, as well as an instructive occupation, to trace the upward and beneficent career of a man who has sprung from the rank and file of the people. The subject of this biography has done as much as most Englishmen to reconcile society with "the masses;" and as he himself is a man of the people, his career is a practical commentary on what has been advanced as to the likelihood of one who has sprung from humble beginnings to occupy a public position, to devise and practically carry out measures for the benefit of what was once his own order.

George Mollett Murphy is a native of London, and was born in the year 1823. His father was a working man, living at Chelsea when George was born, who is the only surviving son of a family of seven sons and four daughters. In early life he enlisted as a soldier; indeed, he took the Queen's shilling before he had completed his sixteenth year. At this early stage in his history, Mr. Murphy was much noticed, on account of his exemplary behaviour, and had he continued to wear Her Majesty's uniform, there can be no doubt he would have attained to military promotion. Upon the death of his father, however, his discharge was procured by his widowed mother. It took a large portion of the modest sum she was left with to purchase her son back to her, but she accomplished it, and we next see young Murphy devoting himself to business, to which he attended for about six years. Subsequently, Mr. Murphy served for some time as an officer on board the convict ship, "York," stationed at Portsmouth, and whilst occupying this position, he became a member of a church at Gosport, under the pastoral care of the Rev. Mr. Meadows.

What may technically be termed his public life commenced at Birmingham, in connection with the church of the Rev. John Angell James, the well-known Nonconformist minister. Mr. Murphy was ever a staunch teetotaller,

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an enthusiastic Sunday school teacher, an *al fresco* preacher, seldom without an excellent and attentive audience; and gradually he was found occupying several of the pulpits in this important town. Ultimately, about the year 1856, followed by the hearty good wishes of the church at Carr's Lane, he came to the Metropolis, in order to embark in the work of an evangelist, for which he was so well fitted by nature and inclination. Prior to his coming to London, no less an authority than Mr. Newman Hall had plainly told him that the work he would have to put his hand to would be an arduous one, but this, to a young man of his determination and force of character, was a recommendation, rather than a hint to abstain from the labour, if he thought it would be more than he could accomplish. By dint of unique perseverance, and a rare kindliness of manner, Mr. Murphy was enabled to make his way amongst the masses of South London, a locality quite as much in need of evangelists and evangelising effort, as the proverbial "East End." One of the first places secured by Mr. Murphy, was a well-known building in Waterloo Road—Hawkstone Hall—in connection with old Surrey Chapel, where he soon "gathered in" good congregations of the poor of the neighbourhood. One of the secrets of Mr. Murphy's success with the people, is his manner of addressing them. He is thoroughly natural. There is not the shadow of a tinge of "condescension" in his mode of approaching or speaking to his hearers. Their susceptibilities could never be wounded by any "patronising" air. Kindly however, sympathetic, candid, and truthful, he has made direct for the hearts of all with whom he has come into contact, and the impression left, has been ineradicable. Even whilst he has been one of the firmest friends of temperance, he has never passed a harsh judgment on those who failed to view the question from his standpoint. His mode of advocating temperance principles, especially when he is addressing an audience of working-men, has seldom failed in leading many to "sign the pledge." With his cheerful, beaming face, his hearty laugh, and genuine sympathy, with true humour, he has made them feel the truth of what he has often said—"Happiness cannot be bought at so much a pot, or health be obtained at two-pence a quart." In the course of time, Mr. Murphy set on foot the movement known as "popular lectures," at Surrey Chapel. His own description of the first of these lectures is amusing. It was on the "History of an Apple Dumpling," and was, perhaps, the most popular of the series. He had cooked specimens, and

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after the lecture, they set to work upon them. This was the principal part of the evening's enjoyment. But the great popular movement in South London, with which the name of Mr. Murphy is so closely connected, is the opening of the Lambeth Baths for religious services and lectures, the nineteenth winter series of which will be resumed in November next. Last season it was computed that at 180 meetings which were held, an aggregate of 133,000 persons attended, the Saturday night meetings being the most steadily popular. The Sunday services, also, have been uniformly well attended. The Lambeth Baths winter evenings have been so truly successful and useful, that we are glad to hear that Mr. Murphy has promptly and publicly contradicted an ill-grounded rumour, that they would be discontinued. Mr. Murphy laboured ten years in connection with the institutions founded by Rowland Hill, Sherman, and Hall.

A few years ago before the close of the year 1866, a large and deeply interesting meeting was held in the school room of Surrey Chapel. It had been called for the purpose of presenting a testimonial, and of bidding farewell to Mr. Murphy. He was not about to leave the neighbourhood, however, but had been led to form and accept the pastorate of a church not far off, where there was a fair prospect of increasing usefulness. Eighty-eight members of Surrey Chapel, and one hundred and eight members in the Borough Road, incorporated themselves into a new church in the last-named locality, and George Mollett Murphy was to be their pastor. At this place of worship, Mr. Murphy has remained, and this is the fourteenth year of his ministry, a ministry at once successful, and yearly seeing new contingents of adherents. The church, when he first took it, numbered two-hundred and fifteen members, but it soon doubled, and now we believe the number is four hundred and ten. The total number who have joined the Church, since its formation in December, 1866, is nearly a thousand, and over twenty thousand pounds have been spent on Church, Mission and Temperance work.

Dealing with Mr. Murphy, however, in his more secular capacities of social reformer and educationist, we would first notice his associations with the Working Classes' Industrial Exhibitions, which were held at Lambeth Baths some fifteen or sixteen years back, and which are entirely the offspring of Mr. Murphy's endeavours. Three were held in the Lambeth Baths, and several have been held in different parts of London. The idea was a most excellent one. Through Mr. Murphy's daily intercourse with the most industrious

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of his fellow men, he was much struck with what we may call the non-productiveness of their leisure hours. That all work and no play, has its proverbial consequence, we are prepared to admit; but still it was thought that much more might be made of those loose hours. But humankind needs an incentive, and perhaps the prospect of prizes, acted as the iron in the blood, of the otherwise *dolce far niente* British workman. Mr. Murphy, however, seemed to solve the difficulty, for within a very few months after suggestions had been formulated, even the premier attempt at an exhibition, surpassed all ideas concerning so novel an undertaking. Every trade was represented, and even unskilled workmen sent to the South London show, art-objects that no one would have imagined could have emerged from the humble home and untutored hands of the exhibitor. Of course, the higher class artisans were the "strength" of the exhibition.

Mr. Murphy may be called the stimulator of London working-class effort, and, day and night, has been at the command of that class who has so much reason to revere and even to love so faithful a teacher and philanthropist. The only thing Mr. Murphy has lacked has been means. Had his purse been as large as his heart, the work he has accomplished would have been ten-fold as great.

The Educational Parliament of the Metropolis has had the benefit of Mr. Murphy's counsel since 1873. In 1870 he unsuccessfully contested one of the seats for the Lambeth Division, and although he was not returned, he polled the highest number of votes of ten unsuccessful School Board candidates. In 1873, however, he was returned for the Lambeth Division by 13,882 votes, and has been returned at each triennial election since. A seat on the London School Board is about the happiest position that such a man as Mr. Murphy could occupy, for he has ever been an enthusiast with regard to education, and really suggested the scheme long before Mr. Foster brought the Education measure before the House of Commons. That "local option" should ever be applied to training the young was a thing absolutely abhorrent to a man of Mr. Murphy's idiosyncrasies, and no one more heartily rejoiced than he when the election of the Board's national seminaries commenced, although probably even Mr. Murphy would be glad to see more economy displayed in the building department of the London School Board. The principle of compulsory education long contended for by Mr. Murphy, found almost perfect expression in Mr. Forster's measure, and this alto-

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gether beyond theological reasons, notwithstanding Mr. Murphy, being a Nonconformist, and a minister of the Congregationalist body, had a quarrel with the religious teaching of the parochial Schools attached to nearly every English parish. It was on social grounds primarily, that he welcomed the measure, and forcibly maintained that a good education was as much the birth-right of an English child as was the freedom which he inherited from his forefathers. It was only natural, then, that such a man should seek to have a voice in the Educational Parliament on the Embankment, for it must ever be remembered that it is quite within the power of the members to practically stultify the very Acts of Parliament which their constituents somewhat ingeniously suppose they are going to the Embankment to see properly carried out. As a matter of fact, there is on the London and other School Boards, as much as in the House of Commons, an opposition as well as a Government—Obstructionists, as well as those who are working in the spirit of the Education Acts.

In the region of politics pure and simple, Mr. Murphy has ever been a tower of strength to the Liberal Party in the Borough of Lambeth. To say he introduces politics into the pulpit in its objectionable sense would not be in harmony with fact. But that he has on occasion used the pulpit as a medium for placing before the electors what he considered was their duty we do not deny. Especially during the last election did Mr. Murphy aid his party, and there can be no doubt but that both Sir James Clarke Lawrence and Mr. Alderman McArthur are indebted to Mr. Murphy for many votes. The influence he exercises over the electors of the working classes is something incalculable. But it is an influence in the highest degree *moral.* No coercion, but all common sense, would be an excellent legend for the Minister of the Borough Road Chapel, for Mr. Murphy's *modus* is that of the late Bishop Wilberforce, who sometimes pleaded the cause of the poor in his own and other dioceses.

It is as a social reformer and educationist that Mr. Murphy's name will best be remembered however, for it seems to us that a Parliamentary career—as a Working Man's Member—would have better suited Mr. Murphy than even that of Pastor of a Congregational Church.

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Edmond Dwyer Gray, M.P.

MR. GRAY is the present Lord Mayor of Dublin, and claims to be the youngest of the Chief Magistrates who have ever filled office in the three cities which have the privilege of electing a Lord Mayor—London, Dublin, and York. He is a son of the late Sir John Gray, M.P., and was born in Dublin in December, 1845. He has for several years taken an important share in corporate work, and his ceaseless energy in local affairs has brought his name prominently before the public of the Irish capital. His reign at the Mansion House has been marked by so much dignity and ability that the members of the corporation, contemplating with regret the prospect of his quitting office at the close of his term, re-elected him as their chief for 1881; but the pressure of his professional and parliamentary duties has compelled him reluctantly to decline the honour.

The amount of work he manages to get through every day is amazing. He is Chairman of the Dublin Mansion House Committee for the relief of Irish distress. The Committee is in communication with six hundred local committees throughout Ireland, and he presides over its meetings three or four times a week. He is also Chairman of the Public Health Committee and of the Artizans' Dwellings' Committee, and has initiated and carried through many plans for the improvement of the sanitary condition of the city. His latest efforts in this connection have been directed towards the completion of the paving and sewage system of Dublin; the establishment of a public abattoir, and the erection of dwellings for the working classes. These undertakings having been sanctioned, are now in progress, involving an expenditure of something like a quarter of a million. In addition, he is the guiding spirit of the *Freeman's Journal*, of which he is the proprietor. His private residence is in Abbey Street, and is connected with the newspaper office by a back entrance. But his presence during his mayoralty being required at the head quarters of the chief magistrate, he has linked the Mansion House to the *Freeman* premises by a telephone. Here he dictates his articles and correspondence to shorthand writers, and all night there is a husky interchange of messages through the instrument.

Mr. Gray is a Liberal, a Home Ruler, and a Land Reformer. He sat in Parliament as the Member for Tipperary, "the premier county" of Ireland, from May, 1877, till the

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close of the Beaconsfield administration; and at the general election in 1880 was elected for Carlow county. He contested Kilkenny unsuccessfully on the death of his father, Member for that borough, in 1875. As an advanced Irish politician, Mr. Gray was one of the senior members who, in 1877 kept the House of Commons sitting continuously for twenty six hours; but he is a man of too independent a stamp to gain a high place in the esteem of the Nationalists. They sometimes call him a Whig, and the Irish Whigs, in turn, equally disclaim him; perhaps his recent "tiff" with the Viceroy best illustrates his position. He refused, at a meeting of Home Rulers, to put a resolution pledging sympathy with "the gallant peasantry of the West" in their struggles against the landlords, on the ground that it might bring about violence, and, as he was not going to fight himself, he would not, he said, encourage others. But he did consent to a resolution so strong as to cause the Lord Lieutenant to refuse to go to his official banquet. Thus he followed his own course and pleased neither side. The next day he attended the *levée*, to show his loyalty to the Queen, but declined to sit at the Duke of Marlborough's state banquet, to indicate his opinion of that nobleman in his personal capacity. The civic feast consequently did not take place, and he gave the money it would have cost him to the poor of Dublin.

In 1869 Mr. Gray married Caroline Agnes, daughter of Major Chisholm and Caroline Chisholm, the "emigrants' friend." The way in which this union was brought about is worth noting. Mr. Gray's father had a villa at Ballybrack, a watering place near Dublin, and Miss Chisholm was on a visit to a friend at an adjoining house. One day, during a storm, a Welsh schooner was driven on a reef about two hundred yards from the shore. The vessel threatened to break up at any moment, and there was no lifeboat. A crowd was standing on the beach gazing helplessly at the despairing crew, when young Gray, who was an expert swimmer, came along. He tied a line round his waist and, though more than once thrown back by the surging breakers, conveyed it to the ship, and the mariners were by this means rescued by a hawser and cradle. For this feat the hero was rewarded with the medals of the Lifeboat Institution and the Tayleur Society, and the heart of his future wife, who had been an eye-witness of the gallant act.

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John O'Connor Power, M.P.

ONE of the front-rank men of the advanced Irish Members of the House of Commons, is Mr. John O'Connor Power, M.P. for Mayo County. He has already been called by a leading journal "the ablest of the Home Rule party"—a great distinction, certainly, seeing that the majority of his fellow-workers are men of no mean order of intellect. Indeed it may be admitted that the Home Rulers have monopolized all the ability allowed to the Parliamentary representatives of Ireland. The other Irish Members, who are not of such advanced political opinions as Mr. Parnell's party, if they possess any ability, do not trouble themselves to parade it: their light is hidden under a bushel, while that of their more radical countrymen blazes out in full fire before all men. Mr. Power is the son of Mr. Patrick Power, of Ballinasloe; his mother being the daughter of Mr. D. O'Connor, of Roscommon. He was born in 1846, and is, therefore, still a young man, "with hope like a fiery column before him," and with the prospect of a distinguished public career in the future. He was brought up in a part of Ireland which may be called the Bœotia of the country, a land of fog, mist, and rain, but not bereft of wild beauty and striking scenery; a land that vividly recalls the description of Ireland in general, given by James Anthony Froude, as "shivering in damp and desolation," but where lake, glen, and mountain when aided by sunshine, give occasional flashes of splendour to the monotonous sterility of the scene. Such places could not but make a deep impression on a youthful mind, and so they have done in the case of Mr. Power. He loves his wild west, and with it the whole country of which it forms part, with all the ardour of a patriot and all the passion of a poet. In that west, too, he often saw around him scenes of hardship, misery, and famine; a peasantry condemned to till a "churlish soil for scanty bread;" often obliged to use for food the seaweeds which they wrung from the waves of the Atlantic to place on their ungenerous soil in order to produce a forced and unhealthy vegetation. He had often beheld the terrible misery of the roadside eviction; a misery sometimes exaggerated by the sensibility of the Irish peasant, but very often in its essential features, as true as it has been represented by the novelist or the dramatic writer; he had seen the array of sheriffs, magistrates, bailiffs, soldiers, and policemen, executing by force of arms, the behests of landlords, and he had seen the tillers of the soil,

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the husbandmen on whose successful labours depended the prosperity of the nation, the "bold peasantry, their country's pride," leaving their homes in hundreds, and seeking the permanent settlement which was denied to them in their own land, away across the Western ocean in the bosom of America. That this state of things has made a deep impression on the mind of Mr. Power, a passage from a recent speech of his delivered in the House of Commons, will show. Speaking of the overcrowding of cabins in the West of Ireland, he says, "Emigration, as it is at present carried out is no remedy for the evil, because the class of persons who are leaving Ireland, consists of the healthy and the strong; the wealth producers are going away, while the wealth consumers remain." In the same speech he said that the condition of the dwellings of the agricultural population of Ireland was largely to be attributed to the fact that while the rights of property were very rigidly enforced, many of the most sacred duties were neglected. "In England," he adds, "it would be impossible to find a single hamlet which would answer to the description of wretchedness, which he had previously given, because there the landlords not only built the dwelling houses, but also the outhouses for the tenants."

This will serve to show the general tenor of Mr. Power's policy, and the surroundings of his birth which we have described will enable the reader to learn the cause of his agitation, and to appreciate at its true value his manly championship of his countrymen. If he is an agitator, he is at least an honest one. He does not seek for popularity as a demagogue. Any one who knows him, can testify to his honest and disinterested alliance with the Home Rule party, to his unwillingness for unnecessary parade, to his modest, unassuming appearance which is totally unlike that of a man who seeks fame or emolument by demagogic domination, or Parliamentary obstruction. He only wants to change and redress the condition of his unfortunate countrymen, and he fulfils his task with zeal, energy, and eloquence, careless of popularity, and fearless of the censure which he draws down on himself from the landlords as the patriotic champion of the peasant. Mr. O'Connor Power was educated at St. Jarlath's College, Tuam, an institution which has long been the object of the fostering care of John MacHale, the "Lion of the fold of Judah," as O'Connell called him, and as his countrymen still love to style this great Roman Churchman. St. Jarlath's has been noted for its Irish scholars and antiquarians, the foremost of whom

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have been Dr. MacHale himself, and the President of the Institution, the Rev. Ulick J. Bourke. It has been the Alma Mater of many Irishmen of great intellectual ability and of wide culture, although it labours under the imputation cast on similar institutions, that is, of placing itself outside the pale of contemporary thought, and of being averse to the introduction of the ideas advanced and endorsed in modern times. Here, above all, is implanted in the minds of the young, as is the case in all Roman Catholic establishments, a thorough training in the dogmas of the Church of Rome, before everything else, and a deep respect for the founders, the supporters, and the chiefs of that great Church. The effects of this training have not been lost on the subject of the present sketch. A recent article of his in the *Fortnightly Review*, on the Irish in England, in which he describes the coming of his countrymen to these shores and the causes which led to it, and in which he points out the generally favourable influence which their faith has had over them, even amidst the temptations and perils of great English cities, shows that Mr. Power, in the heat of politics and in the busy career of a public man, has not lost the respect and appreciation for a "vigorous religion," which he imbibed in early years at St. Jarlath's. Mr. Power is still unmarried, and has sat in Parliament since 1874. He is therefore, compared with many of his colleagues, an old hand in debate, well versed in Parliamentary tactics, and better known in London than many of the gentlemen the recent elections rather suddenly introduced into the Council of the Nation. His contributions to the leading magazines, notably to the *Nineteenth Century* and the *Fortnightly Review*, proclaim him a writer of great vigour and literary skill. He does not, as some of his countrymen often do, sacrifice sense to sound, and indulge in florid diction, Johnsonian derivatives, or unmeaning platitudes, but writes with the calm and uniform flow of a man who has thought over and studied what he writes about, who can vouch for his facts, and who has had a long personal experience of what he describes.

Ferdinand Praeger.

"THERE is only one Wagner and Praeger is his prophet," is a dogma that has been propounded over and over again by the enthusiastic admirers of the great musician of

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the future. We remember well that when, during the course of the Wagner Festival held at the Albert Hall in 1877, the German Society gave a banquet to that composer at the Cannon Street Hotel, he, in replying to the toast of his own health, alluded in a most grateful and touching way to his long friendship with the subject of this memoir, and bore hearty testimony to his championship of principles of art originally not very popular. As a prominent member, indeed, of what was first termed the "revolutionary" school, as a composer and critic, and as a lecturer on music and æsthetics, Ferdinand Wilhelm Christian Praeger has been well known in the country of his adoption for close upon forty years.

Praeger was born at Leipsic on the 22nd of January, 1815, and is an example of the truth of the remark that talent in some special department of the intellect is often hereditary. His father, Henry Aloysius Praeger, had a wide reputation in his time as a violinist, and was Kapell-meister at Leipsic, and subsequently, by special appointment, to the King of Hanover; his works still retain their popularity in Germany. He was more than once married, but the mother of Ferdinand Praeger was an Englishwoman. At an early age he was destined for the ministry of the Protestant Church, which design was apparently abandoned owing to his marked inclination and aptitude for the study of literature and music. The first lessons he had were on the violincello from an uncle, and great hopes were soon entertained of his obtaining a high degree of proficiency with that instrument—a consummation devoutly wished by his father, owing to his own fame with the violin. He soon, however, deserted it for the pianoforte. On one occasion, upon overhearing him engaged in improvisation, Hummel, who happened to be talking to his father at the time, remarked "You send me that boy and I will make a great pianist out of him; his touch is something exceptional." Chance observations of the kind have often predetermined careers, and, stimulated by the praise of the great musician, young Praeger betook himself with renewed ardour to his studies. At about this period he went to reside with some friends at Lubeck, where he remained up to the age of sixteen practising both the violin and the piano, and indulging his talent for composition in various forms. His relaxations were not of the ordinary kind, and for the routine of vulgar pleasures he had little taste. His omnivorous appetite in reading, which has never deserted him, here first developed itself in a marked way. All the libraries of the town, public

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and private, were ransacked, and all the books that he could beg or borrow, eagerly devoured. History, poetry, philosophy, classical and modern literature, were assimilated, and at last it became almost impossible for anyone to call a work to his attention without receiving the reply "Oh! I have read that."

Shortly after his return to Hanover the death of his mother took place, and it became necessary for him, to use the time-honoured phrase, to go into the world to seek his fortune. (It may be mentioned here that Henry Aloysius Praeger had contributed just two dozen sons and daughters to the population of his Fatherland.) He proceeded to Holland and took up his abode at the Hague, where he commenced to give lessons, and contracted a strong and lasting friendship with Aloys Schmidt, a leading composer, who, though considerably older than the young aspirant, took a kindly interest in his welfare. After some experience he found the arena of the Hague somewhat circumscribed for his purposes, and though Amsterdam, upon trial, proved much more satisfactory, he acceded to the persuasions of some English friends, and in 1834 came to London where he settled down, and where he has remained ever since. Soon after his arrival he married a beautiful French lady, and having previously exercised his pen as a musical critic in both French and Dutch papers, at once set to work to write for English periodicals, by way of increasing the income he gained from giving lessons.

It does not require much acquaintance with the world of art to know that the rise of worth in the estimation of the public must necessarily be slow, under such circumstances as those among which Ferdinand Praeger now laboured in his higher vocation. How many, we wonder, who are as he was, conscious of talent, of ambition, and of that steadfast application without which talent must ever remain nugatory, and ambition a schoolboy's dream, have lived to lament their neglect to consider seriously the great gulf that is fixed between the independent and the poor in the contest for fame? Given even a strong preponderance of ability to the latter, must we not in candour admit that in nine cases out of ten, it is heavily discounted by his being compelled to come to the work of his predilection, with his brain numbed and his nerves irritated by the uncongenial drudgery by which he is compelled to seek a living, and by the cares and anxieties of the rough world of business? It is strange that this consideration should be so often lost sight of. Those who think that what they term a "proper"

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ambition is under all circumstances laudable and salutary, are fond of pointing out, especially to the young, such instances of successful ascents from obscurity and poverty to celebrity, as are exemplified by the careers of a Johnson, a Butler, a Watt, or a Lorraine. But such cases are exceptional, and there is another side to the picture. *Non omnia possumus omnes.* "Know ye not," it is said, "that in a race all run, but one receiveth the prize?" As far as the race for fame is concerned we do not know it; the competitors cannot appear at the post at all unless they have paid the entrance fees, and their doing so would not be of much use unless they had been properly prepared for the struggle. Are money and opportunity of leisure then useless even to men of genius? We should like to know how often, if the truth could only appear, considerations connected with them have influenced the result, when the judge at last has delivered his verdict.

The merits of Praeger as a composer were not recognized as rapidly as they might have been, partly no doubt for the reason we have just indicated, and partly because the form of the most genuine utterances of his genius belonged in a most pronounced way to the school of the future, the merits of which were not then fully recognized by the public. An impromptu dedicated to Spohr, and a caprice to Aloys Schmidt, were very favourably received, but Praeger valued the praise given by Moscheles to a sonata composed on the principle of *leit-motive*, much more than the applause of the many-headed, and the often injudicious encouragement of the reviews. In 1842, he had himself been chosen by Schumann, musical critic to the *Neue Zeitschrift*, a well known Leipsic periodical, and, as we have said, wrote for more than one English paper also. When Wagner's "Tannhaüser" was first given in Germany, in 1845 he published an elaborate panegyric on it in the *English Gentleman*, since defunct, and followed this up, some time later, by sounding the first note with regard to Wagner's undoubted genius in the *Musical Review* of New York. He was to a great extent instrumental in obtaining for the master the post of conductor of the Philharmonic Concerts in 1855, after the resignation of Sir Michael Costa. On this occasion Wagner stopped for a short time at Praeger's house in Milton Street, and the latter has since been in the constant habit of passing his holidays with his friend and idol at Zurich, Munich, Lucerne, and elsewhere. Nothing has ever occurred to sever the connection of the pair, though Praeger's uncompromising advocacy of the merits of the other's works,

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caused him to become a fair target for much hostile criticism.

The works and professional labours of a man of Praeger's industry and application are too numerous to be detailed. We may, however, specially mention a performance given at the Gewand Haus, in Leipsic, in 1851, and a Recital in Paris in 1852, on the invitation of Monsieur Erard; an Overture performed at the New Philharmonic Concerts (then conducted by Hector Berlioz), in 1855, and a pianoforte trio given at the first concert of the London Orchestra, and repeated several times at subsequent London concerts in the same year; and a pianoforte trio given at Meiningen, at one of the celebrated festivals of the United German Musicians, in 1868. More recently a Symphonic prelude to "Manfred," for the grand orchestra, was performed with great success at the Crystal Palace, and in the present year two volumes, containing forty-eight of his pieces, and forming the "Praeger Album," have been published at Leipsic, and most favourably reviewed in the *Athenæum*, the *Musical Standard*, and other papers. Wonderful also is the number of quartettes, trios, sonatas, and other elaborate works, reposing at present in his desk. In the midst of labours of this kind, he had to find time for the requirements of a large number of pupils, who in 1879, testified their appreciation of his qualities by presenting him with a handsome Testimonial. He was the first to introduce Miss Flora Heilbron and Miss Maud Grace to the public.

Of his literary labours we have left ourselves no room to speak, but we will conclude by quoting a few words from one of his lectures on the "Fusion of the Romantic and Classical Schools of Music," delivered before the Society of Arts, on the 23rd of January, 1874, in which he treats of the pet subject with which he is so conversant, the so-called "music of the future." "If," he said, "music is the art which expresses feelings by sound (and who can gainsay that?) there is no music where there is no feeling to express; but as words only are not thoughts so notes only are not music. That the great mass will always be led astray on this point as long as they lack that knowledge which after all is so easy to give them is but a natural consequence: there will be always in all the arts a greater number of mere imitators than real inventors, and that seems a natural law, as there will always be an immense public that will find the commonplace more to their taste than the refined and thoughtful; the great mass has not time for serious reflection; it skims but the more realistic part of art for its

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amusement. There is no harm in catering for a childlike mind by childlike amusements and light music for the few leisure hours of the people, always hard at work to battle with the exigencies of the, alas! much too realistic life; but as undoubtedly pure, high art, is virtue, so debased art is a falsehood and a vice. Art is not an addition only to our existence, it is a condition; from the wildest savage state up to the highest culture in every history, there is a steady reasoned progress, not mere chance. Then let us keep in mind that be the obstacles ever so great, art must be progressive; it must elevate, not debase. It is not the property of the few rich, indeed, it is the only riches the poor can enjoy, notwithstanding their poverty. Art is the paradise on earth; it ennobles, gives solace in suffering, and hope for a happier future, and what art can more directly influence the feelings than music? It touches the heart directly. Schiller says; 'Where there is song, there stay—bad people do not sing."

H. H. Fowler, M.P.

HENRY HARTLEY FOWLER, M.P. for Wolverhampton, was born in the year 1830, and was educated at Woodhouse Grove School and St. Saviour's School. He is by profession a solicitor, being a member of the eminent firm of lawyers, Corser, Fowler, and Langley, of Wolverhampton and London; Mr. Fowler is a moderate Liberal, and a Wesleyan, he is, however, far from bigoted, and oftentimes may Mr. Fowler be met on the same platform as the bishop of the diocese, and the latter, never probably, received a greater compliment from any one than from Mr. Fowler, at a meeting of the Bible Society at Wolverhampton, when Mr. Fowler said of the bishop that, "a more saintly follower of Christ it would be difficult to find." Mr. Fowler is closely connected with the Mines Drainage of South Staffordshire, and is, consequently, brought into contact, frequently, with iron and coal-masters of the black-country. There appears, at first sight, a slight *hauteur* about the manner and address of Mr. Fowler, but, after a short acquaintance, few men there are who are found to be of such a genial and sociable disposition. As an orator, Mr. Fowler bids fair to become prominent in Parliament; and as a debater, there is good reason

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to believe, he will prove a valuable acquisition to the House. He has already distinguished himself as both, and has won the deserved praise of a severely criticising press; there is, undoubtedly, a brilliant career before Mr. Fowler, and it is, unquestionable that he will make use of all his opportunities. At the last election Mr. Fowler, in one of his speeches, said: "England's glory was in her commerce and manufactures, and not in war and bloodshed. . . . Something had been said about England eating humble pie over the Alabama claims. Well, the wise statesmen who were in power when that question engaged the attention of Parliament, thought it nobler to settle it by arbitration than go to war, and Sir Stafford Northcote, the present Chancellor of the Exchequer was sent out to negociate in the matter on the behalf of England, and there was very little doubt that there were few acts in Sir Stafford's public life upon which he looked back with more pride than the Alabama arbitration, and in which he was an instrument in averting a terrible war, as it were, between mother and daughter." Speaking on the county franchise, he said he should vote for its extension. Then if local government was beneficial in boroughs it would be a benefit in country districts, where the ratepayers had no voice in the expenditure of the county rates, as it was spent by the magistrates in Quarter Sessions. No man should pay taxes unless they were levied on him through his own representative. Mr. Fowler, criticising the home policy of the late Government, said, "with the large majority they had at their back, they might have passed a large number of purely administrative reforms, a number of the most magnificent measures upon the statute book, but they had done nothing of the kind. They might have altered the Bankruptcy Laws, which, as they stood at the present time, were a disgrace to a civilised country, as they afforded ample opportunities for dishonest men to rob honest men, but they refused to do anything of the kind. For the first three years of their term of office the Government had no foreign policy to disturb them, but they would not rest until they had what they called 'energy abroad,' and they all knew what that brought about. It was impossible for a nation to be a great military power and at the same time a great commercial nation. He, for one, maintained that it was better for them morally, better for them physically, better for themselves, better for their families, that they should be a prosperous nation than a pompous, military nation."

Mr. Fowler gives very fair promise of doing good service to the State; and, we think, his voice will not be

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heard in vain, nor his energies wasted in providing legislature, which will benefit society at large, for the country. During the late election, one of the strong (?) arguments brought against Mr. Fowler personally as a candidate, was that he was by profession a lawyer; his opponent being an iron-master. Mr. Fowler, on this point, said: "Amongst other things which had been said against him was the fact of his being a lawyer: but he was not yet aware that because a man was a lawyer he was disqualified from being a Member of Parliament. He found from looking over statistics that in the present House of Commons there were twelve iron and coal masters and twelve solicitors, so that they were practically the same number. But the question for them to consider was not a man's profession; they wanted some one who was capable of doing a political act, and representing their political views. The question for them to decide was what was to be the policy of this country for the future, and by whom they were to be governed."

We perfectly agree with Mr. Fowler here; we cannot see why a man should be disapproved of on account of his calling; so long as that calling be an honourable vocation (and, surely, the legal profession—as a *profession*—is honourable), what possible difference can it make in a man's ability to vote or speak in the House of Commons? Because a man is a notary, is he less capable of distinguishing between right or wrong? Would he be more fit to help to make our laws if he were an upholsterer or an iron master?

The result of the election was a surprise to many—the minority. One time-honoured Member, the Right Hon. C. P. Villiers, of course, headed the poll; this was a foregone conclusion; but of the two candidates for the second place, it was difficult to say who would prove the victor; each side was confident. But when the result was declared, one party was raised to the highest pitch of triumphant exultation, the other was lowered almost to the depths of despair. The votes accorded to Mr. Fowler more than doubled those of his opponent.

A few days ago Mr. Fowler made an impressive speech on the Burials Bill; he is, we believe, the rising hope of the Nonconformists, and, he will, without doubt, prove a valuable help and addition to the Liberal party. There is an extract in Mr. Fowler's speech on the Burials Bill which is well worth quoting: "he would be glad to relieve the clergy by legislation. But it did not follow that clause 14 was the best way of doing so. But he hoped that gentlemen who objected to the clause would not object to giving the clergy fair relief.

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He wished, however, to call attention to the way in which the clause was drawn. Attention had been directed to that question by Lord Cairns. As the clause stood the House must pass the schedule or reject the clause. But the Rubric referred to in that clause was a Rubric made in the worst period of English history, the Parliament of 1662, which placed in one category the unbaptised, the excommunicated, and the suicides. Convocation had proposed a new Rubric. The clause would thus place two large classes of English Nonconformists and many little children in a hateful category. However, he hoped an end was at last being attained of a long controversy. This Bill, was, as all wise English measures ought to be, a compromise. He accepted it as such, and he appealed to Members on both sides to accept it in the same spirit, as the closing of a long and bitter controversy, of which all were tired. He trusted this measure would be one of the steps towards wiping away one of the reproaches to our common Christianity; and with the downfall of this gallantly defended stronghold of ecclesiastical exclusiveness, one more advance would be made towards the truest charity, which after all, was the foundation and bulwark of religious liberty."

Lord Egerton of Tatton.

WILLIAM TATTON EGERTON, first baron, is descended from Robert Tatton, of Wythenshawe, whose ancestor was Nicholas Tatton, baron of the Exchequer of Chester in 1451, who was descended from Robert de Tatton of Northenden, 1297. Robert Tatton was besieged at Wythenshawe by the Parliamentary forces in February, 1643-4. He was at the siege of Chester, 1644-6, and of Oxford, 1646. He was High Sheriff in 1645. Through his devotion to the Royalist cause his estates were sequestrated by Parliament. There seems no record of his birth, but he was baptized at Northenden in 1606. He died in 1669. Coming down to the end of last century, we find Mr. Samuel Egerton, great uncle of the present peer, and after him his grandfather William, and his father, Wilbraham Egerton (the father of the

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present peer), sitting as M.P. for Cheshire. He was a Justice of the Peace and a D.L. Mr. Wilbraham Egerton married Elizabeth, daughter of Sir Christopher Sykes, by whom he had issue several sons and daughters, his eldest son being Lord Egerton. Mr. Egerton died in 1856.

The subject of our sketch was born in the year 1806, on December 30th. He was educated at Eton, and afterwards proceeded to Christ Church, Oxford. In 1830 Lord Egerton sat for Lymington, and after a severe contest was returned for the first reformed Parliament for his own county (Cheshire), which place he represented in Parliament for over a quarter of a century. In 1859 Mr. Egerton was created a peer by the late Earl of Derby, with the title of Lord Egerton of Tatton. Lord Egerton married in 1830 the Lady Charlotte Elizabeth Loftus, eldest daughter of John, second Marquess of Ely. She died in September, 1878, having had, with other issue, two sons and four daughters. The eldest of the two former is the Honourable Wilbraham Egerton, M.P. for Mid-Cheshire, who is expressly described as "a Liberal Conservative." The traditions of the House of Egerton, however, would be the better epitomised in the old word "Tory." Lord Egerton's second son is the Honourable Alan de Tatton.

The parliamentary life of Lord Egerton has extended over fifty years, nearly thirty of which have been spent in the House of Commons. Lord Egerton has been Chairman of Private Bill Committees of both Houses, but his lordship has now practically retired from parliamentary duty. In the difficult duties of Chairman of Committees, Lord Egerton acquitted himself to the satisfaction of all with whom he came into contact.

As a Conservative peer—perhaps not of so uncompromising a character as his contemporary the present Duke of Wellington—Lord Egerton will have done much to narrow the gulf which separates the landowners from the yeomen of England. We are not concerned in these pages with political questions, our province being to write of persons rather than their political creed; but at the same time we must admit that there is a growing disinclination on the part of the masses to tolerate those vast social differences which seem to have become a part of the woof of the British Constitution. The land being in the hands of so few has made the many impatient, and caused them to enquire into the equity of the inequality in distribution.

It seems to us that the best way to conserve Conservatism is for its individual professors—without, in any

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one sense, being disloyal to their traditions—to render themselves as popular with the people as practicable. That some have striven for this popularity disingenuously on purpose to conciliate the "rocks ahead," we are only sorry to have to state, but that there are men who, whilst being Tory in name, are really *amici humani generis*, is well known. Lord Egerton is one of this latter class, and no single field of charity has his lordship neglected. As Lord Lieutenant of his county (and he attends very closely to county matters), and Chairman of Quarter Sessions, he sees sometimes the darker side of human character, but he has never been rendered unsympathetic or even suspicious, believing all men to be honest until he discovers them unworthy of his confidence. His benefactions range from giving thousands to public institutions (including convalescent homes) to the small cheque to struggling professional men, and of which the world will never hear until that hour when the "Books will be opened."

As a great and powerful Churchman, Lord Egerton's name will go down to posterity if even he had never been engaged in important Parliamentary duty. His early connection with Christ Church—that queen of colleges—has manifestly moulded his lordship's mind, and without being an extreme man, he sympathises strongly with what is understood as the Oxford School of Theology. His lordship's association with the Bishop of London's Fund was, perhaps, one of the happiest spheres he could have occupied, and we know that the London clergy have cause to be grateful to him, many thousands of pounds having passed through his hands. We should mention, prior to bringing this short paper to a close, that Lord Egerton was a very active member of the committee sitting in Manchester, of the Lancashire Cotton Relief Fund, 1862-5. This was presided over by the late Earl of Derby, and dispensed nearly two millions of money in relief, leaving a balance in hand of near £130,000, which is now being expended under a scheme of the Court of Chancery in building at Buxton and Southport convalescent hospitals for the cotton districts in Lancashire, Cheshire and Derbyshire. During that time Lord Egerton had himself employed some hundreds of the poor operatives of his county.

Lord Egerton is patron of five livings, and bestows his patronage not as a nepotist, or even arbitrarily, but gives them, as they fall vacant, to deserving divines.

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Peter McLagan, M.P.

MR. McLAGAN, third son of the late Mr. Peter McLagan, of Pumpherston, in the counties of Edinburgh and Linlithgow, was born in Demerara in the year 1823. He was educated first in Peebles and Lillycoultry, and afterwards at the University of Edinburgh. From an early age his studies took a direction in which they were likely to be of practical value, the science of agriculture being the particular branch to which much of his attention was given. He studied practical farming in East Lothian and Berwickshire, and after gaining all the theoretical knowledge on the subject which it was possible to obtain at the Edinburgh University, he made an extensive tour on the Continent in order to observe the systems of agriculture adopted in the various countries through which he travelled. On the death of his father he had succeeded to the estates, but it was not until he had thus thoroughly qualified himself for the task that he commenced to manage and farm his own property.

The special knowledge he had acquired bore early fruit, and gained for him such a reputation in agricultural circles that within a few years, Mr. McLagan was invited to turn his attention to the literature of the subject. Mr. Henry Stephens, author of the "Book of the Farm," on retiring from the editorship of the Highland and Agricultural Society of Scotland, and the Quarterly Journal of Agriculture, recommended him as his successor, and he was also offered the editorship of a weekly agricultural periodical started about the same time. Both offers he thought proper to decline, preferring to continue the course of improvement and experimental farming he had already commenced upon his estate. He had also devised various schemes for the improvement of the condition of the people, the progress of agriculture, and the development of the resources of the district which he did not wish to abandon or delay. On these grounds he declined the position that was offered him. He did not, however, entirely relinquish the pen, but from time to time contributed articles to agricultural and other journals. The agitation for abolition of tolls served to bring him still more prominently before the public, as he advocated that measure both by writing and by speaking at public meetings.

In 1864, Mr. McLagan was appointed a member of the Royal Commission, to inquire into the law of hypothec. In the same year, in conjunction with the late Mr. George Hope, Mr. Pentonbarns, and other gentlemen, he established

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the Scottish Chamber of Agriculture. It is generally found, on the formation of such societies, that however many there may be willing to assist with money, there are very few who can be induced to do any active work, and this case seems to have been no exception to the rule. Mr. McLagan was the motive power, and not only drew up the first copy of rules and regulations, but acted as honorary secretary until a regular officer was appointed.

All these things were little more than natural stepping-stones to a seat in Parliament, and it is a pity that the rule adopted in this case is not more generally followed. In too many instances an unknown nobody whose wealth is his only qualification, is chosen to represent a constituency he has never before seen, although among them are men who have worked faithfully and well on their behalf, in both local and imperial matters. At the dissolution of Parliament in 1865, Major Ferrier Hamilton retired from the representation of the county of Linlithgow, and Mr. McLagan was requested to become a candidate for the seat. In the address which he then issued he wrote as follows: "Hitherto I have not taken any part in the politics of the county, but have preferred to remain unconnected with, and independent of all political parties within it; and should I have the honour of being elected your representative, I shall follow the same independent course, and, unpledged to any party, shall give an unbiassed consideration to every question that may be brought forward, looking more to the measures introduced than to the men introducing them, and offering no party opposition to the present Government" (that of Lord Palmerston). Mr. McLagan, it is almost needless to say, was chosen to represent the county. In the Parliament of 1865 he voted with Mr. Gladstone in the division on his Reform Bill, which resulted in the resignation of the Government, with which the present Prime Minister was connected, and also voted for the abolition of Church rates, for the assimilation of the English to the Scotch Universities by the abolition of tests, and for the disestablishment of the English Episcopal Church in Ireland. In his address, when seeking re-election in 1868, Mr. McLagan said: "Consistently with the votes I have given during the last three sessions, and with the opinions I hold on those important questions, which now separate the two great parties in the State, I am prepared to give a general support to the Liberal party."

Mr. McLagan has been elected to each succeeding Parliament, and in each session has given special attention to subjects dealing with agriculture and the protection of life

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and property from fire. He succeeded in obtaining the appointment of a Committee to consider the last named matter, and was made the Chairman of that body. Year after year he introduced Bills to amend the Game Laws, and at length was successful in passing one. He has also secured the adoption of measures to amend the General Police Act (Scotland) and the Parliamentary Electors' Act (Scotland). In 1877 he was appointed a Member of the Royal Commission to Enquire into the Laws Relating to Grocers' Licenses in Scotland.

In 1876 Mr. McLagan married Elizabeth Anne, daughter of Mr. George Taylor of Leeds, and widow of John Henry Taylor of Huddersfield. He is a Justice of the Peace for the counties of Edinburgh and Linlithgow, and Deputy-Lieutenant for the latter county; Chairman of the Queen Insurance Company of London; and Fellow of the Royal Society of Edinburgh, and of numerous other scientific societies.

Dr. Gatling.

RICHARD JORDAN GATLING, the inventor of the ingenious mitrailleur which bears his name, was born in North Carolina, U.S., in the year 1818. His inventive aptitudes were remarkable from the first, as, while yet a lad, he assisted his father in designing a machine for sowing and thinning the cotton-plant. At twenty years of age he was anticipated in the application of the propelling wheel now used in ocean steamers, and, as we are told in the "Science Record" of 1872, he returned home greatly disgusted by failing to secure a patent for so valuable an invention.

He next planned a double-acting hemp-brake, as well as a steam plough or earth-pulverizing machine, but from these agricultural implements he now turned his attention to the more scientific field of gunnery. So long ago as 1861, Dr. Gatling conceived the idea of a compound gun different in construction and mode of discharge from any that had at any time in the world's history been proposed, and at this day essentially distinct from any nature of machine or multiple fire-arm extant. His first attempts at constructing the piece were naturally crude and clumsy, but even the primary trials of this battery-gun were quickly

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appreciated at their true value by the officials and others of Indianopolis, in whose presence the gun was fired, 200 rounds a minute, by the inventor. This was in the spring of 1862, and during the ten ensuing years these trials were conducted by him almost continuously, under every condition of time and circumstance, in various countries, and against all difficulties of finance and prejudice, until the triumph of experiments culminated in the practical adoption of his system by some of the principal nations in the world.

In the autumn of 1862, a misfortune fell upon Dr. Gatling, which would have extinguished the ambitious hopes of any less enterprising inventor. The manufacturing establishment of a firm in Cincinnati was destroyed by fire, and in the factory was contained a battery of six Gatlings, together with the numerous patterns and drawings for future improvements, wrought out with the care and anxious forethought, which were destined ultimately to realize success. The indefatigable inventor soon rallied under this severe pecuniary shock, and fresh plans and an improved gun resulted in the adoption of the new system of fire-arms by the United States Government in 1866. In August of that year an order was given for 100 Gatlings, 50 of inch-calibre and 50 of 0·50-inch calibre, which were promptly constructed at Colt's Armoury, Hartford, Connecticut, where they continue to be manufactured under the inventor's superintendence. But although patented in America, whence armaments of this description are supplied to nations unprovided with suitable machinery, arrangements have since been made with Sir William Armstrong, on behalf of the War Office, to set up special machinery for their construction at Newcastle. It was the introduction of rifling in field-guns, and the consequent imperfect action of case-shot at ranges up to and within 1,200 yards, coupled with the uncertainty of fuzes at all ranges, that brought about the necessity for an improved or novel fire-arm for intermediate purposes. It was obvious, too, that increased powers in field-guns could only be met by counteraction in both the range and accuracy of small arms; machine-guns were, therefore, conceived to fill the missing connection between the use of the rifle and the field-piece. The year 1869 was marked by peculiar activity among nations in this direction, and more particularly was it devoted to the serious investigation of rival systems of multiple guns. But it is not our purpose to describe here the different *mitrailleuses*, as they came to be called, that

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were then, previously, or subsequently brought forward. No doubt they each had, or have some speciality worthy of the inventor, and a principle may be correct which is simply spoiled in application.

But it has been to the simultaneous improvement of metallic-case cartridges that machine-guns owe their present marvellous rapidity and certainty of discharge. In 1868, a Naval Committee assembled at Washington, U.S., made the following Report on the Gatling gun :—"The American Naval officers consider it serviceable as an auxiliary arm for special service, to be used from top-gallant forecastle, poop decks, and tops of vessels of war, and in boat operations against an enemy, either in passing open landworks or clearing breaches and other proposed places for landing from boats, &c. If opposing infantry and cavalry, it has no known superior. Its great merit consists in its accuracy within the limits of its range; the certainty, and if need be, rapidity of fire; with the additional merit of only requiring three persons to load, direct, and fire each piece, when suitably mounted, afloat or ashore."

On the 9th July, 1869, the Gatling of half-inch calibre was experimentally reported upon at Vienna, and the target practice resulted in 208 hits being made in one minute out of 216 rounds at 800 yards; and, again, on the 17th July, at 400 yards, every shot told on the target out of 399 rounds fired in two minutes. In August of the same year, at Carlsruhe, Baden, at a target 6 feet by 72, the half-inch Gatling made 216 hits out of 246 shots, fired in one minute, at 800 paces; whilst at Fortress Munroe, in America, about the same period, the 1-inch Gatling made 691 hits, out of 101 shell-cartridges fired, in a minute and a half *each shell containing* 16 *missiles.*

These were excellent performances for a gun in its chrysalis period, so to speak, and it will be seen as we proceed that the smaller nature of Gatling effected still more startling results.

In the following year, 1870, a special committee*, under Colonel Wray, R.A., as President, was appointed in England

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* The Committee was composed of the following officers :—

President, Colonel E. Wray, R. Artillery.

Members { Captain F. Foley, R. Navy.
Colonel G. Shaw, R. Artillery.
Colonel H. Fletcher, Scots Fusilier Guards.
Captain F. Beaumont, R. Engineers.
Captain W. Noble, R. Artillery.

Secretary, Colonel H. Heyman.

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to carry out further, and if possible, exhaustive trials of the Gatling, and upon the report of this Board the fate of all multiple guns may be said to have depended as affecting their universal adoption into the armaments of Europe. The experiments with mitrailleuses *versus* guns and small-arms, were conducted at Shoeburyness, and the results have been succinctly summed up by the Infantry member of the Board, the late Lieut.-Colonel Fletcher, Scots Fusilier Guards, in a lecture delivered by him at the Royal United Service Institution, London, on January 22nd, 1872. It may be well to quote his remarks *in extenso*:—

"The experiments clearly showed the deadly effect of the fire of the smaller Gatling at ranges up to 1,400 yards, whilst the larger and medium guns gave good results at ranges up to 2,070 yards. From a comparison of a series of eleven trials of the small size Gatling, of the 9-pounder muzzle-loading field gun *firing shrapnel*, and of the Martini-Henry rifle fired by six guardsmen, at ranges from 300 to 1,200 yards, and under various conditions in regard to time and known and unknown distances, I find that the Gatling made 2,699 hits, the 9-pounder muzzle-loader 1,620 hits, and the Martini-Henry 718 hits, *i.e.*, the Gatling was about 3⅔ times and the 9-pounder 2¼ times more effective than the Martini-Henry in the hands of six soldiers, a result I would venture to term satisfactory as regards infantry fire. Not that I mean to affirm that this comparison is a true measure of the efficiency of the 9-pounder and Gatling as compared with infantry. To say that the fire from a field gun was only equal to that of fourteen infantry, and that that of a Gatling was not more deadly than the fire of twenty-two infantry, and to measure their efficiency in the field by this standard, would lead to very erroneous conclusions. Each arm I contend has its own duty to perform, and there are moments in battles when no field gun or Gatling would counterbalance the absence of even a section of infantry, as there are times when a single shell from a 9-pounder, or a volley from a Gatling, would be worth more than the presence of a battalion."

A few extracts from the actual Report of the Committee, dated October 28th, 1870, may also be fitly introduced in this historical retrospect. A Gatling of 0·42-inch calibre was fired in competition with the Montigny mitrailleur*,

* The Montigny or Belgian multiple gun in some respects resembles the far-famed French mitrailleur, and in others the Nordenfeldt. A steel plate perforated to receive 37 cartridges, is placed in position in rear of the chambers

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and the particular points for which the Committee claimed the superiority of the Gatling gun over the Montigny were as follows:—

"1st.—Greater destructive effect, owing to the rapidity with which it can be fired.

"2nd.—Greater command of range; the Montigny system being necessarily restricted to small calibres, whereas the Gatling is equally adapted to large as to small calibres.

"3rd.—The Gatling gun, so far as the experience of the Committee goes, is capable of being worked by fewer men than the Montigny.

"4th.—Greater strength and simplicity of mechanism.

"5th.—Greater facility of repair, the locks of the Gatling being removable, and easily replaced in a few minutes if out of order or otherwise injured; whereas with the Montigny mechanism a similar accident renders the gun, for the time, unserviceable.

"6th.—The greater demoralizing effect produced by the continuity of fire of the Gatling as compared with that of the Montigny.

"The results of the recent inquiry have fully satisfied the Committee of the expediency of introducing a certain proportion of these machine-guns to act as auxiliaries to the other arms of the service.

"To assist in defending such positions as villages, field entrenchments, &c., the Committee feel satisfied that the small Gatling would be found invaluable. For the defence of caponnieres for covering the approach to bridges or *têtes-de-pont*, for defending a breach, and for employment in advanced trenches or in field works, where economy of space is of the utmost importance, the same sized Gatling would unquestionably be a most effective weapon. For naval purposes the small Gatling would apparently be well adapted for use in the tops of vessels of war to clear the enemy's decks or open ports; while for gun boats that carry only one gun, and for boat operations, the medium-sized Gatling would be most effective in covering the landing of troops, or for service up close rivers."

These opinions, however, were formed from the broad

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of the 37 enclosed barrels, and by the forward action of the breech-block, actuated by a lever in the hand of the operator—as with the Nordenfeldt, the cartridges are exploded in a volley. But it should be added that it is possible to fire separate shots on occasion. After the discharge, the steel plate acts as an extractor to withdraw the empty cases, and a fresh plate, full of pellets, is inserted, and thus the fire is sustained until the heat of the barrels renders cessation imperative.

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results of trials on level ground, without the distracting element of strife, and could not be said to affect the particular hypothesis that machine guns skillfully, courageously, and intelligently manipulated, would prove themselves unrivalled as death-dealing instruments amid the confusion and excitement of the battle-field. A second report was therefore drawn up by the Committee on the 21st of November, 1871, when the evidence of eye-witnesses to the action of mitrailleurs could be brought to bear on the question of their employment. But the war that raged in the interval was not particularly conducive to the practical development of machine guns, because of the fact that no special preparation or tactical training had been devoted to the subject by the French Artillery Executive. The mitrailleur so mysteriously unveiled at Saarbruck effected but little to establish its reputation; and although on several after occasions good service was performed by mitrailleur batteries, as at Wörth, Gravelotte, Beaugency, Bazeilles, Sedan, and Metz, the general results fell far short of Napoleon's and, it may be added, the world's expectations. It has, however, been remarked by more than one writer on the Franco-Prussian war, that French gunners were the least likely to do justice to a novel weapon of the kind, and to work it with calm intelligence. Be this as it may, the guns were not Gatlings but mitrailleuses. In one campaign only, that of Le Maus, and during the protracted Siege of Paris and the after operations during the Communistic Rebellion were Gatlings employed, and as they were not furnished by the American firm, these guns must have been of the rude and obsolete pattern which, during the War of Secession, had been discarded as imperfect by General McClennon.

In their second report the Special Committee on Mitrailleurs adhered to their former verdict, as regards the small Gatling; but they went more fully into the merits of the 0·65 calibre or medium sized Gatling, which had made good targets at ranges up to and even beyond 2,000 yards, thus proving its competency to deal with field guns on more equal terms than the small Gatling. The Committee thus express their views:—

"The Committee consider that in addition to its employment on board ships of war, as already recommended, a gun of this calibre would be found excessively useful for the defence of coast batteries against the attack of boats, or for assisting in keeping down the fire of ships, engaging forts at close quarters, or attempting to force a passage by

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pouring an incessant fire into their ports. Such Gatlings, well served, would effectually put a stop to any attempt at landing, and would be more reliable at short range than field guns."

Then, as regards the small or ordinary Gatling of 0·45 calibre, the Committee say :—

"Looking to the uncertainty of shell-fire, even with the best percussion or time-fuzes, there can be little doubt a body of troops having to advance to the attack of an entrenched position, or any distance within 1,200 yards, would suffer far more from Gatling guns delivering an incessant and widespread fire of the deadliest mitraille than from field guns. The Committee are unanimously of opinion that a proportion of Gatling guns, worked by the artillery, and not exceeding 18cwt. should accompany every army into the field. As a rule, Gatling guns should invariably be so entrenched as to bid defiance to the fire of field guns, and be kept masked until the attack is fully developed and the enemy well within effective range: they should be provided with Nolan's range-finders. The Committee do not share in the apprehension that great inconvenience would be caused to an army in the field by the addition to the reserves of a limited number of Gatling guns, drawn by two horses each. The result of their experiments show them that, in proportion to the weight of ammunition to be carried, the destructive effect against troops in the open field of the small Gatling gun, at ranges within 1,400 yards, *is nearly three times that of the 9-pounder rifled M.L. field gun.* The Committee are decidedly averse to the employment of mitrailleurs for advancing with infantry, or indeed for attacking in any form except when the enemy is provided with an inferior artillery or no artillery at all. An exception should be made in the case of mountain batteries, for which the 0·45-inch Gatling gun, reduced in weight to 150 pounds, to fire from a tripod, seems eminently adapted as an adjunct to guns notoriously weak in their shrapnel and canister fire. This tripod Gatling may likewise prove useful in the tops of ships. In the present stage of the inquiry as regards the employment of the larger kinds of mitrailleurs under experiment in Russia and Austria, the Committee recommend no trials, being inclined to doubt if they will ever be found so effective for working with cavalry as the horse artillery gun. The Committee think either description of Gatling gun would be found invaluable at a siege for purposes of defence on both sides; for the besiegers, in repelling sorties, in protecting the

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advanced works, particularly at night, or in assisting to keep down the fire of the place; on the part of the garrison for sweeping the ditches, defending a breach, or for close fighting of any kind."

In accordance with the advice thus tendered, our government adopted the Gatling as an arm of service, but it has seldom since then been used in the field, and no place whatever has yet been assigned to it in tactics. All ships of war have been provided with two natures of the piece, the smaller kind being placed in the tops, and on the gunwales of gunboats of the "Snake" class, and the larger of ·65 calibre gun for ordinary deck service and for landing purposes. Nevertheless the proceedings of Colonel Wray's Committee have been practically pigeon-holed ever since their publication, and another Committee has lately been formed to re-open the entire question, and to go over the same ground, in utter disregard of the experienced opinions quoted. Experiments were carried on at Shoeburyness last spring between the Gatling, the Nordenfeldt, and the Gardner systems, but no further results were attained than the rejection of the Boxer-cartridge as unsuitable for use, with automatic fire-arms. The experiments will be renewed in a few months with the solid drawn case cartridge, when, it is to be hoped, conclusive opinions will at length be formed.

In 1872-73, the United States Government adopted the short-barrelled Gatling for shore service with the Navy, as well as for use in ships' tops and in launches. Fifty of these light pieces were issued later to the Cavalry for service on the frontiers, but it is chiefly in the carriage department the greatest improvements in the adaptability of this nature of Gatling for such rough service have been made. Generally speaking, guns requiring much space are more often than not mere hindrances to mobility in the field, and a new piece demanding a corner in the crowded advance of an army is a serious consideration—3 guns per 1,000 men is the adopted maximum by most nations, and any increase to the *impedimenta* of an army on that score is fiercely combated. Fortunately two horses suffice for the draught of a Gatling of ·45 calibre. For the Cavalry Gatling in the United States, a two-wheeled cart has been devised, intended to carry the gun and two ammunition boxes, containing together 40 charged feed cases, each holding 40 cartridges, so that the carriage takes with it 1,600 cartridges. Space is also reserved in front of the axle for two boxes of cartridges, containing 1,000 each. This

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seems in every respect a simple and excellent gun carriage, for the special purpose of service in impracticable country, capable as it is of turning in the narrowest roadways, and of lightly surmounting ordinary obstacles.

This "Camel" gun, as well as the ordinary Gatling, is designed to fire the centre-fire metallic-case cartridges in use by the country, in order that the ammunition may be interchangeable with that for small arms of the same calibre. In October, 1873, a trial of a 0·50-inch Gatling gun (old model) was made at Fort Madison, U.S., under the supervision of Commander Marvin, U.S. Navy, to test the quality of the cartridges now in use by that Government. The official Report furnishes the following information :—"October 23rd, 10.33 a.m.—Commenced firing in the presence of Chief of Bureau of Ordnance and others. Ten drums, each holding 400 cartridges (making 4,000) were fired rapidly, occupying in actual time of firing 10 minutes and 48 seconds. The firing was then discontinued. . . . The firing of the Gatling gun was resumed in the afternoon, when some 28,000 cartridges were fired. Commenced firing at 8.50 a.m., October 24th, the gun having been cleaned, 159 drums of 400 cartridges each, making a total of 63,600 cartridges, were fired without stopping to wipe out or clean the barrels. At the close of the firing, which extended over a period of 5 hours and 57 minutes (although the actual time of firing was less than 4 hours) the barrels were not foul to any extent, in proof of which a very good target was made at 300 yards range before cleaning the barrels. On the 25th October, the remainder of the 100,000 cartridges were fired. The cartridges used in these trials contained a solid shot weighing 450 grains and a powder charge of 70 grains, being the service charge for the 0·50-inch calibre small-arms."

The following varieties of this mitrailleur have been constructed :—

1st.—The 1-inch Gatling is made with 6 or 10 barrels, and its weight is 750 lbs. The special ammunition used with this gun is of two kinds, *i.e.*, a canister-cartridge made up of 15 bullets, terminating at the front end in an inch-calibre elongated projectile, or a single solid projectile of half-a-pound weight, the metallic-case in either case being of such solidity as to admit of its being re-loaded 40 or 50 times. The weight of the inch-cartridge is about 14 ozs., and it is fed to the gun from a metal cylinder inserted into the trough of the hopper. During the trials in America, in 1874, the special ammunition used by the Board consisted

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of 18 cylindrical slugs, each 0.45-inch diameter by ·45-inch long, and weighing 199 grains, or round canister of ·45-inch diameter.

2nd.—The ·65-inch Gatling, usually constructed with 10 barrels of that calibre, discharges a solid projectile weighing 3¼ ozs. The metallic-case of the cartridge can be reloaded several times, as in the case of the inch cartridge. This gun, in the United States, is employed in fortifications in preference to its use in the field or on board ship. In England it is regarded as a naval gun exclusively. The weight of the ·65-inch Gatling is 450 lbs.

3rd.—The small-bore, or ordinary Gatling, consists usually of 10 barrels of a corresponding calibre to that of the rifle in use in the country using it, and the cartridge used is similar, and in most cases interchangeable. The weight of this gun is 200 lbs.

4th.—The short 6-barreled camel-gun, designed for mountain service, and to be fired from a tripod mounted on an elephant or a camel's back. Its weight varies from 97 to 135 lbs.

Such, briefly, is the history of the automatic firearm hitherto, and it does as much credit to Dr. Gatling's heart as head that he continues at his present advanced age to prosecute his labours for the perfection of the weapon and the ultimate benefit of mankind. For, surely, it will be admitted, that such inventions tend to reduce the desire for warfare. So soon as certain death awaits two rival armies the millennium will, indeed, have been reached.

A few personal particulars may perhaps pardonably conclude this notice. Nearly a decade has passed away since the writer became acquainted with Dr. Gatling, but it was an acquaintance begun and sustained until recently by the mutual interchange of thoughts in letters, and never throughout that long interval have the first impressions of the Doctor's honesty of purpose, faithfulness, breadth of sentiment, and general magnanimity of intention, been effaced or even diminished. A more kind-hearted, liberal-minded, unassuming individual there could not exist.

The old Gatling homestead, lies in North Carolina, in a lonesome part of the country, five miles from the town of Murfreesboro. Here resided the Doctor's eldest and favourite brother, until about a year ago, when he was foully murdered by a half-witted thief, who lay in wait for him all night in the shrubbery near the house, and shot the poor old man down as he issued from the door in the morning. The present family residence is described as quaint but comfortable,

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standing on the site of the first log-built domicile, and replete with relics accumulated during the long life of the inventor's father. Old Jordan Gatling, an ingenious and hard-working farmer, seems to have been a worthy progenitor of a worthy son. He was his own carpenter and blacksmith and Jack-of-all-trades. One curious specimen of his handiwork when past sixty years of age, is still exhibited. It is a walking-stick of half-inch diameter completely covered with the names of eminent men in art, literature, and war. There are 510 such names carved on the stick, containing in all 3,693 letters clearly cut in Roman text! Industry and patience were thus hereditary virtues with the Doctor. But it will be asked whence was this title derived? Was the inventor of a man-slaying weapon a doctor of divinity, of law, or of medicine? The cause of the assumption is entirely characteristic of the man. It was this. Early in his married life Dr. Gatling happened to be in an out-of-the-way part of the country, where no medical aid could be procured, and either he himself or one of his family fell seriously ill, and had to be doctored into health anyhow. This determined Dr. Gatling that in future he would be more prepared for such emergencies, and he at once studied medicine, and after a due course of "walking the hospitals," he took a degree; but it may be added, he has reserved his medical knowledge for the emergency that has never again arisen. In other words, he has never practised at his profession. At the end of last year the Doctor visited England for a few months, for the second time (his first and only other trip to this country being in the year 1860), to attend the experiments by the Machine-Gun Select Committee at Shoeburyness, and when in London he was honoured by being elected to many of the principal clubs where his unpretentious demeanour and hearty good-fellowship secured for him the respect and friendship of many. It is probable that he will return again this year to witness the renewed experiments contemplated by the Select Committee.

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J. O. Halliwell-Phillipps, F.R.S.

THERE are those who contend that the creative and the critical faculties are one in kind and differentiated only in degree, and certainly such theory as theirs seems exemplified in the writings of critics like Pater and Ruskin, and poets like Goethe and Wordsworth; where, on the one hand, criticism partakes of that subtlety of sure insight which is a part of the creative gift, and, on the other, the creative gift acquires that discriminating analytical judgment which is the first factor in criticism. Amongst those, however, who hold that the faculties that make of men great critics and great creators are distinguishable on broad grounds as absolutely opposite agencies, it will be observed that in all literatures, ancient and modern, and notably in our own literature since the time of Chaucer, a critical era has unfailingly alternated with an era mainly and signally devoted to creation. This, it will be seen, has been none the less so where (as in the seventeenth century in the case of Milton) some one great creative force has stood over against a world of critical forces, or, it may be, simply of imitative forces. Further, it will be seen, that the critical genius of such alternating eras has always been of two-fold character. First, it has been imaginative or (as we in these days say) æsthetic in kind. Of this higher order was the criticism of Coleridge after the better genius of his first twenty-five years had forsaken him, or had become hidden away amongst the mazes of more germanisms than his age could digest. Next, the critical faculty has always been editorial, and of this somewhat lower order is the criticism of Mr. Halliwell-Phillipps.

Lower than imaginative criticism the purely editorial or concrete criticism may be, but not less valuable, and certainly always less doubtful. Æsthetic or sign-post criticism, unless held under the guidance of a fine judgment, may be mischievous; concrete criticism, if right, can never enervate or cripple the individual thought. Let no one say that the latter is of a kind too paltry to engage the lives of men of great parts or even genius. Such men will doubtless grudge the long hours spent in weary dry-as-dust research, and our debt to men like Mr. Halliwell-Phillipps is the greater for the sacrifices of personal vanity they are bound, by life-long loyalty, to make. But scholarly habits of observation, even mathematical gifts of computation are contingents not un-

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worthily employed in searching the documents of the Record Office or the manuscripts of the British Museum.

The critical faculty, none the less that its day follows that of its greater associate, seems never to get within several centuries abreast of it; and the modern revival of antiquarianism in literature assuredly indicates our ignorance hitherto of what manner of men our fathers were in the days of Marlowe, Jonson, Shakspere, Ford and Webster. As a pioneer in that work of teaching us in how far our fathers were men swayed by like passions with ourselves, soothed by like pieties, stimulated by like achievements, Mr. Halliwell-Phillipps is certainly amongst the first.

James Orchard Halliwell (afterwards—in 1872—Phillipps, by Royal Licence, in compliance with the will of his wife's grandfather) was born in Sloane Street, Chelsea, 21st June, 1820. He was educated at Church Hill Grammar School, Brighton, from whence he went at an early age to Cambridge. He did not distinguish himself at the University, but in 1841, whilst yet scarcely of age, he distinguished himself signally in the much greater world of men, for in that year he, in conjunction with Mr. J. Payne Collier (to whose unselfish encouragement he has since made grateful tribute) founded the first Shakespeare Society. The Marquess of Normanby and the Earl of Ellesmere were amongst the earliest presidents, and Charles Dickens, John Foster, William Macready and J. R. Planché, amongst the earliest councillors of this society, which during the thirteen years of its existence (1841-1853) did much useful work quietly, on a broader basis than has characterised the numerical employments of its newer namesake. To the "Papers" of its first session Mr. Halliwell contributed "Ludus Coventriæ," being a collection of mysteries formerly represented at Coventry on the Feast of Corpus Christi; also "The First Sketch of Shakspeare's 'Merry Wives of Windsor'," which on the title-page is called "A most pleasaunt and excellent conceited Comedie, of Syr Iohn Falstaffe, and the merrie Wives of Windsor: entermixed with sundrie variable and pleasing humors, of Syr Hugh the Welch Knight, Iustice Shallow, and his wise Cousin M. Slender: with the swaggering vaine of Auncient Pistoll, and Corporall Nym."

Mr. Halliwell married, in 1842, the daughter of the late Sir Thomas Phillipps. His public life during the following twenty years was made up of the work of writing, editing, and publishing the many books of which our space admits only of the most meagre summary or even catalogue—

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many of them valuable to study, and always highly stimulating to curiosity. In 1843 appeared "The First Sketches of Second and Third Parts of King Henry VI.," and in the same year, "The Early History of Freemasonry"—a book containing an ancient and curious poem on Masonry, then first printed from the manuscript in the British Museum. In 1845 was published "Illustrations of the Fairy Mythology of 'A Midsummer Night's Dream'"—a series of reprints highly valuable to the student of Shakspere's supernatural machinery. In 1846, Mr. Halliwell's versatile powers took a new departure in "Letters of the Kings of England," collected and originally printed from documents in the royal archives. The same year saw edited "The Marriage of Wit and Wisdom," an ancient interlude; and the following year, two large volumes of a "Dictionary of Archaic and Provincial Words," which justify with more than its first appropriateness the subtle and immortal remark, "Interesting, but slightly disconnected," so broad is the field in which Mr. Halliwell gathered his innumerable out-of-the-way examples. In 1848 appeared "The Moral Play of Wit and Science," being early poetic miscellanies from unpublished manuscripts, and chiefly remarkable and interesting to the Shakspere student by reason of its "Willow Song," the burden of which is closely echoed in the weird ballad of Desdemona. For the Percy Society, Mr. Halliwell prepared—in 1848—his "Descriptive Notices of Popular English Histories," and in 1850, for the Shaksepeare Society, edited "The Remains of M. Karl Simrock," a series of able criticisms on the plots of Shakspere's plays. In 1851 was published, in addition to reprints from rare tracts of the sixteenth and seventeenth centuries, "The Yorkshire Anthology"—a collection of curious poems, ballads, and rare tracts relating to the county of York, and containing, amongst other similar things, the prophecy of Mother Shipton. In 1852, Mr. Halliwell did the same service for the county of Norfolk as he had in the previous year done for York. In 1852 he also edited "A Catalogue of Shakspearian Reliques," and in 1853 wrote a pamphlet entitled, "Curiosities of Modern Shakspearian Criticism," being in the main a defence of his own work against adverse comment. Three volumes of the dramatic works of John Marston were published in 1856, and in 1859 (after three years of comparative quiet) the tireless energy of our author found vent in the hitherto untrodden path of a disquisition on "The Evidencies of Christianity," a book purporting to be an unprofessional

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defence of our religion, unperplexed by intricate questions. In 1860 appeared a small chatty volume, entitled "Notes of Family Excursions in North Wales," and in 1861 a kindred volume on "Rambles in Western Cornwall." A "Dictionary of Old English Plays" was published about this time, and then followed the chief exploit of his life.

A very little tract on "The Last Days of William Shakespeare," written at this period but published later, shadowed forth a scheme of which Mr. Halliwell became at once, and remained throughout, the public centre. In 1861 Mr. Halliwell purchased for the public New Place at Stratford-on-Avon, the last residence of our national dramatist; the public entrusting him with the money (about £5,000) personally, without any committee. He charged nothing, took no salary, did not even in the audited accounts deduct personal expenses; nor did he spend a penny in advertising;—all being done by the warm encouragement the Press gave the design. The work is one of public good of which any man whatever might well be proud. In 1863 appeared "Shakespearian Facsimiles," containing autographs, sketches, maps, and the like, contributory to a "Life of Shakspere"—would that the author had been able to preserve the Birthplace in the form in which it appears in his 12th plate! In 1864 was published "An Historical Account of New Place," as well as "Stratford-upon-Avon in the Times of the Shakespeares"; and the following year, 1865, witnessed the completion of his large illustrated edition of Shakspere in sixteen thick folio volumes. In 1873 our author (who had by this time taken the name of Phillipps) gave a valuable Shaksperian Library to the University of Edinburgh, being the first Shaksperian Library founded in Scotland, and including a large number of rarities, and between forty and fifty of the early quarto editions;—it is the only library in the world which contains *either* in facsimile or original every known edition of Shakspere's plays issued before the Restoration in 1660. Mr. Halliwell-Phillipps' forte being, of course, in the literature of research, has enabled him to make biographical discoveries in the Record Office, by means of which he has found out more *facts* about the life of Shakspere than all his other contemporaries put together. These he has incorporated into his best work, "Illustrations of the Life of Shakespeare," published in 1874, and into his "Memoranda on 'Hamlet'," published this present year. "New Lamps or Old," an essay on the *e* and the *a* in the name of Shakspere (1880), repays perusal, but Mr. Halliwell-

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Phillipps's readers will observe that in the spelling of the dramatist's name his work has not been characterised by life-long consistency. Our author is member of many of the English and Continental learned societies, including the Royal Society and the Society of Antiquaries.

Such is the most meagre record of one of the busiest lives ever, perhaps, spent in the pursuit of literature, and now (at sixty) chiefly devoted to the more juvenile occupations of felling trees, digging trenches, and forming ponds in Hollingbury Copse, Brighton.

William Farr, F.R.S.

WILLIAM FARR was born at Kenley, in Shropshire, on the 30th of November, 1807, and from the very early age of two years he was educated by Mr. Joseph Price, of Dorrington, near Shrewsbury; the Rev. J. J. Benyon directing his studies subsequently. In the year 1826, Mr. Farr became the pupil of Mr. T. Sutton, surgeon of the Salop Infirmary, and he read the medical and scientific works of that day with Dr. J. Webster, a young but very talented physician. After pursuing this system of study for three years, he went to Paris, and in 1829 entered as a student in that city. Mr. Farr was very fortunate in the period chosen for his sojourn in the French capital. A gifted band of teachers was then gathered together, and during the two years which he remained in Paris, he studied medical science under those celebrated men Orfila, Dupuytreu, Louis, and Lisfranc. He attended the lectures of Andral on Hygiene, of Gay-Lussac and Thenard on Chemistry, Pouillet on Natural Philosophy, of Cuvier on the Natural Sciences, and of Goeffroy St. Hilaire, Dumeril, and Blainville on Comparative Anatomy. Mr. Farr also studied with close attention the lectures on History and Literature delivered by Guizot and Villemain. It was without doubt under the influence of those minds—all of them remarkable for the exactness of their inquiries and their powers of generalization—that Mr. Farr received the inclination towards medical statistics in which he has afterwards distinguished himself. After travelling through Switzerland,

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Mr. Farr returned to London in 1831, and entered University College where, for two years, he studied under Grant, Carswell, Turner, Elliotson, and several who distinguished themselves in that excellent medical school. After this, for a time he filled the office of house-surgeon at the Shrewsbury Infirmary, but finding that this Institution offered but a limited field for his active mind to work in, he returned to London after a brief period. In this metropolis, he commenced and became a teacher. A course of lectures were attempted by him on Hygiology, but these were not successful, as the public health was not then a recognised subject in schools. He, however, continued to devote himself to medicine and statistics with his usual assiduity, and even at this time the influence of his knowledge was felt.

Dr. Farr was the principal contributor to the "British Annals of Medicine," and amongst other articles that appeared from his pen are the following:—"A New Method of Determining the Danger and Duration of Diseases at any Period of their Progress," "On the Law of Recovery and Dying in Small-pox," "On the Statistics of Insanity, and on Lunatic Asylums," "On the Exposure of Quacks," "On Vital Statistics, and on the Rate of Mortality in Sweden," "Hygiene of Barbarians," "On Statistics of Insanity;" this article runs through several numbers, and "On the Statistics of English Lunatic Asylums." These articles are all marks in themselves of study and devotion to the several subjects. The "Medical Annual" was edited by Mr. Farr, in connection with his friend, D. M. D. Thompson. In that year, Mr. McCulloch published his "Statistics of the British Empire," and to this work Mr. Farr contributed his long and famous article, entitled "Vital Statistics," and from that time fully recognising—to use his own words—"the magnitude of the subject, and the fact that more than a million of inhabitants of the United Kingdom are disabled by diseases and suffering, is of no less importance than the consideration that their condition may be ameliorated to an immeasurable extent." In this work he gives a history of diseases, epidemics, &c., from the early times, also vivid description of the causes of mortality at various ages and in various places. In one portion of this article, under the head of Epidemics, he says:—"In a thinly peopled and uncultivated country, the indigenous plagues may be generally traced, to marshes, to famines, or to the congregation of great multitudes in the same spot for superstitions or warlike purposes. As civilization dawns, cities are constructed, but they are all first rude inventions, where the

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supplies of air, water, and food are irregular, the narrow streets shut out the sun, the dirt, the animal excretions, and decayed organic matter are suffered to infect the air. In a high temperature the effluvial atmosphere becomes a deadly poison, and it is only as science advances, and the construction of cities is improved that epidemics decline."

In another portion of this work he says:—"If any proof were wanted of the inadequate supply of food, and the unhealthy dwellings of the English people down to the Seventeenth Century, it would be found in the famines and plagues which still prevail with little mitigation."

In another portion of this work Mr. Farr gives valuable suggestions as to the means of promoting public health in Great Britain. He says: "If Government can do little by direct enactments for the diminution of sickness, it is, nevertheless their duty to determine, by statistical enumerations, the actual state of health, and the extent to which it is deteriorated in different circumstances. Returns of the diseases and deaths in the army, the navy, and all bodies of men employed in the public service, should be made annually; and this, with the results of the general registration, would improve public health, by showing so distinctly the connection between diseases and their natural causes, that men would either avoid or obviate the evils destructive of health by some invention;" and previous to concluding this well and thoughtfully written article he remarks: "That public heatlth may be promoted by placing the medical institution of the country on a liberal scientific basis by the medical societies co-operating to collect statistical observation, and by medical writers renouncing the notion that a science can be founded upon the limited experience of an individual. Practical medicine cannot be taught by books, the science of medicine cannot be got without practical experience. The healing art may be promoted by encouraging post-mortem examinations of diseased parts, without which it is impossible to keep up in the body of the medical profession a clear knowledge of the internal changes indicated by symptoms during life. The practitioner who never opens a dead body must commit innumerable and sometimes fatal errors. It has been proved that, in the present state of things, the mortality is greatly augmented. Whenever large masses of people are brought together it will be the duty of the Government, the municipal corporations, and all classes of citizens, to render the towns of this country and every establishment where large numbers are collected together, perfectly adapted to the wants of the

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human organisation, and compatible with the full enjoyment of health."

Whilst presiding at the International Congress held in London in the year 1860, the Prince Consort said that the statists of Europe were laying "the foundation of an edifice, necessarily slow of construction, and requiring for generations to come laborious and persevering exertion, intended, as it is, for the promotion of human happiness by leading to the discovery of those eternal laws upon which that universal happiness is dependent."

No one has done more towards securing this elevated position for statistics amongst the sciences than the subject of this memoir. Our forefathers would appear not to have appreciated the value of the registration of small facts and minute observations, and because they did not appear to promise any immediate advantages they were neglected by them. Consequently, until a comparatively recent period, our statistical statements have been rather guessed at truths than the results of careful inquiry, and, whether relating to people or property, they are found to be vague and unsatisfactory.

A few men, convinced of the value of obtaining with all care, and in detail, every fact connected with population or with property, which could be expressed in numbers, originated the system of statistical inquiry, the value of which is now universally admitted. Amongst those who are most active in promoting this, and in securing for the inquiry scientific accuracy, Dr. Farr stands especially prominent.

In the year 1837 the registration of all the deaths, and of the causes of death in England was commenced, and in the following year Mr. Farr received an appointment in the General Register Office, under Mr. Lister, who was then the first Registrar-General; since that period he was made by Mr. Graham the second Registrar-General—the Superintendent of a statistical department which comprised many men of talent. In this department he assisted in compiling "The Quarterly Returns of Births, Deaths, and Marriages," and the "Annual Abstracts." In the year 1847 the honorary degree of Doctor of Medicine was bestowed upon this eminent medical statist by the University of New York.

Dr. Farr was now placed in the position for which he had specially trained his mind, and the result of the fortunate selection of the right man had been shown by his numerous and valuable labours. Amongst the many of his important published works may be named the following:

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"A Statistical Nosology" (1839) "Reports on Public Health and Causes of Death," "Report on Epidemic Cholera of 1848—1849" (1852). This elaborate report on cholera in England shows under what circumstances that epidemic is fatal, and that it is regulated in its ravages by definite laws. The value of his labours in this most important department, it would be difficult to over estimate. To his admirable reports is in a great measure due the hold which the question of public health, as a matter for practical and scientific consideration, has taken upon the public mind.

To the inquiry he has imparted precision of aim, and besides himself largely contributing to the accumulation of materials and the inductive reasoning upon them, he may be fairly said to have laid a scientific basis for future investigators.

In the year 1851, Mr. Farr produced a Work entitled, "Sections of the Report on Population, &c., Census for 1851," "On the construction of Life Tables, illustrated by a new Life Table of the Healthy Districts of England"; in transactions of the Royal Society, 1859, "Reports on the Programmes and Proceedings of the International Statistical Congress, 1860"; Sections of the Report on Census of 1861; "Reports on Army Medical Statistics, and on the health of the Army in India." Dr. Farr has also written on the "Finance of Life Assurance," and on the "Income Tax." It should be mentioned that Dr. Farr was appointed with Mr. Horace Mann, one of the Assistant Commissioners to the Registrar General in taking the census of Great Britain in 1851. The Registrar General, it is understood, presided specially over the administrative department, and Mr. Horace Mann reported on the State of Religious Worship and Education. Dr. Farr also acted in the same capacity in 1861 and 1871. He wrote the valuable and curiously interesting reports on the numbers, ages, occupations, birth-places, and conjugal condition of the population. With Lord Herbert, he sat on the commission for inquiry into the Sanitary State of the British Army in India, and, as stated, he wrote the Statistical part of the report. The Statists of Europe had been for some time endeavouring to organise a uniform plan for collecting and classifying statistical returns, and to this end it was found desirable to arrange occasional meetings in different countries. Through the instrumentality of M. Quetelet, a Statistical Congress was organised; in this he was strongly assisted by King Leopold, of Belgium. In 1860, mainly through the exertions of Dr. Farr, the Inter-

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national Statistical Congress met in London, under the presidency of the Prince Consort. This was the fourth meeting, the first having been held in Brussels, the second in Paris, and the third in Vienna. Dr. Farr, Mr. Valpy, and Mr. Hammack were the Secretaries; but to the first belongs the report which regulated its organization, and he was the Editor of the Report on the proceedings. This Congress was the most successful, and it certainly by its influence greatly advanced statistical science. Dr. Farr was one of the early supporters of the Statistical Society of London; he has ever been one of its most active members, and has been its treasurer. In the year 1855, he was elected Fellow of the Royal Society, and in 1857 he received from Oxford the Degree of D.C.L. In 1859, he contributed the valuable paper on Life Tables, already named, to the transactions of the Royal Society. Any person referring to this memoir must be struck with the logical precision with which each explanatory statement is made, and the perspicuity which distinguishes his enunciations of the Laws which regulate life and mortality.

In 1864, Dr. Farr wrote the introduction to the "English Life Tables," described construction and laid down methods for determining values affected by time, life contingencies, and commercial risks. This is the first natural Life Table of a great state, and its principal series were calculated and stereotyped by Schentz's calculating machine in use at the General Register Office, Somerset House.

Again referring to Mr. Farr's later works, we find him in the year 1870, publishing a "Report on Coinage," &c., to the International Statistical Congress, held at Hague, in 1869. In this work he gives an account of the progress of the question of metric weights and measures in England, and discusses proposals made for an international coinage that is at the root of comparative statistics, and until there is an international money account, one of the great objects of the Congress must remain in abeyance.

Mr. Farr has, together with his many other works, issued a pamphlet on a proposal for the "Conversion of the Assessments Levied on Public Salaries," under an Act 4 and 5, William IV., chap. xxiv., into a Provident Fund, for the support of the widows and orphans of Civil Servants of the Crown. It is a paper of considerable value to the Civil Service of this country, and was read previous to its being published as a pamphlet by Mr. Farr, at the General Register Office, before the Statistical Society of London, on the 18th of December, 1849, and printed in the Journal of that

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Society, for the month of May, 1849. In it he considered it desirable to introduce it to the notice of the Service with a short narrative of the circumstances to which it owes its origin.

Shortly afterwards Dr. Farr published a pamphlet on the "Funds to Provide for the Fatherless Children and Widows of Civil Officers,"—or of others—from a deduction out of their salaries. He says: "Children, women and men advanced in years can rarely earn enough to supply themselves with subsistence. Men who enter a profession have, therefore, during their years of active life, not only to supply the current wants of their families, but to make a provision for the infirmities of sickness or age, and in consequence of the mortality of their nature for their widows and children." He then gives a table showing that in six States of Europe there are to every *four* wives *one* widow and an unknown number of fatherless children, which the returns leave undetermined. The children of the possessors of property are naturally provided for under our laws, and the children of the man whose income is derived from his industry generally enjoy the same privilege, but those relying upon a source of income depending on life, which is in a high degree precarious, are liable at any time to be thrown on the community for support. In the middle and higher classes they are practically thrown upon the hands of their relatives, of the charitable, and in some rare instances, of the parish. Life insurance meets the risk of mortality; but it unfortunately happens that in all professions, in the Civil Service among others, that a life insurance to an adequate extent, is not effected by the great majority, and more particularly by those whose lives are most liable to be but short, and whose large families are likely to feel the severest pressure of want and become the heaviest burden on the community. Society has, therefore, a right, and whenever an opportunity offers, perhaps a duty to see that such a deduction is made from the adequate income in active life, as well as to lighten the sufferings of the fatherless children and widows of its members. If the Government set the example in the public service, it may be copied by other classes, and would ultimately prove a great boon and economy to the nation.

Mr. Farr, never tiring of good work, published a few years back a book on "Art and Science Schools"; in it he gives the number of Art and Science Schools in the United Kingdom. He likewise gives full and lucid descriptions of the different schools together with the number of students, and he also goes fully into the cost of the schools. In one portion

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of the work he says:—"The Sciences and Arts need their schools, their galleries, their temples, as well as religion. Indeed, Science and Art are part of the religion of every cultivated mind." Again, in the same work he says:—"The young will learn from art, habits of accurate observation, and their taste will be elevated as they will learn to love and admire the beautiful and good in common things as well as in great works. They have but to go to the National Gallery or South Kensington to see what pictures and statues art has created. And though a great portion of art students mayhap, may never accomplish great things, let them bear in mind the possibilities of the case. Turner, Gibson and other artists most illustrious in after life—the creators of many 'a thing of beauty' to be 'a joy for ever'—rose from not higher grades than the students in our art Schools. To more than one student it offers a chance." He then follows on to Science Schools, treating in a very able manner on science in its many different branches. Speaking of chemistry he says:—"So much chemistry can be taught to every intelligent mind. But chemistry has its transcendent heights. Are the sixty-three bodies really elements? Cannot they be reduced to simple forms? Are they not all combinations of one primordial element? With the highest power of the microscope, you cannot see their ultimate particles. Their atom is indifferently small, it is to a grain of sand as a grain of sand is to Mont Blanc, minute as they are, they have all the specific affinities, affections, polarities, which weave the web of the universe." In another portion of this work he says, "in due time the Royal Society and Royal Academy were founded. What would Milton have said of the vast city as it is in these days. Its numerous societies for the cultivation of all the sciences and arts we may be sure would have struck him even more than the vastness of its population. The great schoolmaster would have looked with delight on the schools springing up, not only in London, but in the towns of its outer ring; which are bound to keep pace with their mother in every respect, and in none more explicitly than in their means of culture."

Dr. Farr has been President of the Section of the British Association devoted to economic science and statistics, during the last meeting at Bath and other places. His address on the opening of one of these sections was a most able essay on economic science and statistics, and it was so highly appreciated that it was printed, *in extenso*, in the Journal of the Statistical Society of London. The value of statistics is thus powerfully set forth in that address: "There

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can be no doubt that statistics, by disclosing the laws of life and reproduction, tend to improve the health and moral condition of the people, to point out the causes of disease, and to prove so plainly the utility of sanitary measures, that the people become willing to pay the expenses. In England the Registrar General has, during twenty-seven years, shown how much the public health is deteriorated by destructive causes; so in our towns they are in the course of removal. Our army has been invigorated by statistics; and the Commission over which Lord Herbert first, and, after his death, Lord Stanley, so ably presided, has proposed to endow India with the sanitary institutions of England."

Though now considerably over the age allotted to man, we still find our subject doing good work of service to the country. His active mind never wearies of doing that which is to be of lasting benefit to this and future generations, and it is with gratification that we look back upon the vast multitudes of good work done by such men. Mr. Farr's works and abilities were so highly valued, that in May, 1872, he was chosen a corresponding member of the French Institution.

William Alexander, D.D.

THE pen of the Duc de St. Simon, seldom used for flattery, thus depicts the Abbé Godét des Marais, afterwards Bishop of Chartres and the friend of Fenelon: "This prelate," says the Duke, "was very learned, and particularly skilled in theology. He possessed wit, firmness of character, and elegance. . . . His disinterestedness, piety, and rare probity were most marked. His conduct, doctrine, and discharge of episcopal duty were irreproachable; his visits to Paris were both few and short."

The Right Reverend William Alexander, Doctor of Divinity, can be described in no truer language than the preceding, the word "Paris" being changed for London, the allusion to the French prelate's few visits to the metropolis of France evidently being intended to hint that the

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world and the court had no attractions for him, although the Duke states that he had a talent for them, but it was a talent completely hidden from the public eye, and was never brought into action except for some great good.

Doctor Alexander was born in the year 1823, and filled various niches in the corridors of Church preferment, proceeding from Oxford, where he gained the University Theological Prize Essay in 1850, and Sacred Prize Poem in 1860. The right reverend prelate, also, recited the Installation Ode to the late Earl of Derby in 1853.

He was Select Preacher at Oxford, and afterwards published the volume under the title of "Leading Ideas of the Gospels." This book is a treasure-house of Theology.

The Bishop was ultimately appointed to the deanery of Emly, but in 1867 the late Lord Derby presented Dr. Alexander with the bishopric of Derry and Raphoe in Ireland, which see he still continues to adorn. He delivered a series of "Argumentative Discourses," addressed chiefly to working people, in Norwich Cathedral in 1871, and also preached the inaugural sermon at the opening of the Bath Congress in 1873. When in Parliament, before the disestablishment of the Irish Church, the Bishop had an opportunity of speaking upon various questions, both political and ecclesiastical, but perhaps his finest oratorical effort in that Assembly was during the great Church of Ireland debate.

Dr. Alexander is a poet. Almost every sermon he delivers discloses this fact, being a prose poem in itself. The crowds which flock to hear his lordship at St. Paul's, Westminster Abbey, Whitehall, and indeed every church where it is announced that he will discourse, testify not only to the delight and admiration with which they listen, but also prove that if our churches are to be attended, the powers of the pulpit must be materially strengthened. The Bishop of London's Fund (on behalf of which Dr. Alexander preached on a recent occasion under the dome of St. Paul's) however well subscribed to, will merely *build* churches; a fund of intellect and preaching ability is the only thing now-a-days which will draw vast congregations of either the educated or the uncultured to *fill* them. When the bishop is asked to preach (and the requests are legion) he knows that the critic will be in some corner of the building, ready, and indeed anxious, to catch him "tripping," for it has been said that the Bishop of Derry is the only divine in the Anglican Church who can speak without notes for sixty consecutive minutes

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without murdering the Queen's English. The great army of the Dissenters being hostile, are consequently ever on the alert to find an opportunity for contradicting this signal statement.

If on a fine January morning the reader takes a walk through some silent city, and looks up to the pinnacles of its ancient cathedral upon which One has been scattering his hoar-frost like ashes, and as he gazes the sun emerges from his night's repose, shedding a golden effulgence upon the Frost-King's gothic canopies, the glistening coronas seem eloquent to him of the wonderful works of Deity, he being melted into humility as he contemplates. The Bishop of Derry may not unfitly be called a living analogy of the foregoing. It is no uncommon thing to see many in tears when the Bishop is in the midst of his sermon. The tears which his discourses draw are not called forth as hostages of mere sentiment, however, but are evidences of that better, other self, which is in the personality of even the most worldly of men.

The Bishop of Derry is an English clergyman filling an Irish see, being the reverse of his brother of Peterborough, who is an Irishman filling an English diocese. Indeed, Dr. William Connor Magee and Dr. Alexander have been oft-times compared in order to ascertain which really of the two was the ablest preacher and rhetorician; but it is apprehended that the biography of the far off future will place them on equal platforms for speaking power, poetry being the idiosyncrasy of Derry's dioscesan, and a possibly greater solidity being that of Dr. Magee. During the Irish Church debate, the Bishop of Derry was really eloquent, and although not so long in his apostolical denunciations of the measure as the Bishop of Peterborough, yet many peers expressed the opinion that his speech was more scathing. When the vacant seat in that august assembly is looked upon, and on which the poet, William Alexander, has sat (alternately with the other representative Irish bishops), the memory of the sublime and musical tones of his now absent voice rises before us, and the lines of the Latin poet seem to not inadequately represent the feelings:—

> "Credit miros audire Tragœdos
> In vacuo lætus sessor plausorque Theatro."

Reverting to the Bishop of Chartres, "His visits to Paris were both few and short." Dr. Alexander, also, very rarely comes to the metropolis. As a bishop, scholar, poet, society would revel in his presence. The funds of humour, the

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genial powers of repartee which he possesses, each in a superlative degree, make it a matter of regret that he does not shine here officially; but duty—that magic word which will make a man leave all he holds dear—has inspired William Alexander to practically abandon London society. The Bishop of Derry, an Englishman, lives eight months out of the year in the heart of really a foreign country, working for and with the Irish people.

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Our Birthday List.*

SEPTEMBER.

1. The Rev. William Lindsay Alexander, D.D., born at Edinburgh, 1808.

   Major Henry Brackenbury, R.A., F.S.A., born at Bolingbroke, Lincolnshire, 1837.

   James Roderick O'Flanagan, born in Fermoy Barracks, co. Cork, 1814.

2. Ernest Curtius, born at Lübeck, 1814.

3. Benjamin Webster, born at Bath, 1800.

4. Karl Blind, born at Mannheim, 1826.

   Sir Charles Dilke, Bart., M.P., born at Chelsea, 1843.

5. Robinson Ellis, born at Barming, near Maidstone, 1834.

   Thomas Henry Hunt, F.R.S., born at Devonport, 1807.

   The Very Rev. Frederick Oakeley, born at Shrewsbury, 1802.

   William Odling, F.R.S., born in Southwark, 1829.

6. Canon Girdlestone, born in London, 1805.

7. William Butterfield, born 1814.

   Ferdinand Vandeveer Hayden, M.D., born at Westfield, Massachusetts, 1829.

   Charles Henry Pearson, M.A., born at Islington, 1830.

   The Right Rev. John Sutton Utterton, D.D., born at Ipswich, 1814.

8. Arnold Henry Guyot, LL.D., born near Neufchâtel, 1807.

   Marco Minghetti, born at Bologna, 1818.

   The Rev. Richard Morris, M.A., born at Bermondsey 1833.

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9. James Lewis Farley, born at Dublin, 1830.
Joseph Leidy, M.D., born in Philadelphia, 1823.
The Most Rev. Richard Chenevix French, D.D., born 1807.

10. Philip Gilbert Hamerton, born at Laneside, near Shaw, Lancashire, 1834.

11. Henry Allegne Nicholson, M.D., born at [illegible], Cumberland, 1[illegible].

12. Richard Jordan Gatling, M.D., born in [illegible] Carolina, 1818.
The Rev. William Josiah Irons, D.D., born 1[illegible].

13. Henry Stacy Marks, A.R.A., born at [illegible] Street, London, 1829.

14. The Rev. Richard Frederick Littledale, D.D., born in Dublin, 1833.

15. John Hutton Balfour, F.R.S., born 1[illegible].
Ernest Crofts, A.R.A., born at [illegible], 1[illegible].
John Leighton, F.S.A., born at Wigan, 1[illegible].
John Lewis Patton, M.D., born [illegible], 1[illegible].

16. Francis Parkman, born at [illegible], 1823.

17. William Francis Butler, C.B., born at [illegible] of Tipperary, 1838.
The Rev. Philip Mary [illegible], geology Professor, 1[illegible].

20. Lord William Pitt Lennox, born 1[illegible].
Edward James Reed, C.B., [illegible], 1830.

21. John Bellows, M.D., [illegible], Worcestershire, 1[illegible].
Sir Charles Thomas Newton, [illegible], 1[illegible].
Walter [illegible], Jersey, 1[illegible].

22. George [illegible], 1[illegible].

23. Elihu Benjamin [illegible], Maine, 1[illegible].

24. William [illegible], 1[illegible].

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10. Philip Gilbert Hamerton, born at Laneside, near Shaw, Lancashire, 1834.
11. Henry Alleyne Nicholson, M.D., born at Penrith, Cumberland, 1844.
12. Richard Jordan Gatling, M.D., born in North Carolina, 1818.
    The Rev. William Josiah Irons, D.D., born 1812.
13. Henry Stacy Marks, A.R.A., born in Great Portland Street, London, 1829.
14. The Rev. Richard Frederick Littledale, LL.D., born in Dublin, 1833.
15. John Hutton Balfour, F.R.S., born 1808.
    Ernest Crofts, A.R.A., born at Leeds, 1847.
    John Leighton, F.S.A., born at Westminster, 1822.
    John Lewis Peyton, LL.B., born in Virginia, 1824.
16. Francis Parkman, born at Boston, Massachusetts, 1823.
17. William Francis Butler, C.B., born in the county of Tipperary, 1838.
    The Rev. Hugh Macmillan, LL.D., born at Abergeldy, Perthshire, 1833.
20. Lord William Pitt Lennox, born 1799.
    Edward James Reed, C.B., M.P., born at Sheerness, 1830.
21. John Beddoe, M.D., F.R.S., born at Bewdley, in Worcestershire, 1826.
    Sir Curtis Miranda Lampson, Bart., born in Vermont, United States, 1806.
    Walter William Ouless, A.R.A., born at St. Helier's, Jersey, 1848.
22. George Stileman Hillard, born at Machias, Maine, 1808.
23. Elihu Benjamin Washburne, born at Livermore, Maine, 1816.
24. William Munk, M.D., F.S.A., born 1816.

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25. William Michael Rossetti, born in London, 1829.
26. William Hazlitt, born in Wiltshire, 1811.
27. Benjamin Apthorp Gould, born at Boston, Massachusetts, 1824.

    Daniel Kirkwood, LL.D., born in Harford County, Maryland, 1814.

    George Muller, born at Kroppenstaedt, near Halberstadt, Prussia, 1805.
29. Thomas Nash, born at Landau, in Bavaria, 1840.

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THE

BIOGRAPH,

And Review.

OCTOBER, 1880.

Arthur, Second Duke of Wellington, K.G.

ARTHUR RICHARD WELLESLEY, K.G., the second Duke of Wellington, was born in the year 1807, on February 3rd. He was educated at Eton and Trinity College, Cambridge, of which University he is an Hon. LL.D. He, like his father, entered the army at the age of sixteen, and is now of the rank of a Lieutenant-General. When he was but twenty-two years of age, he entered Parliament, sitting as M.P. for Aldborough, from 1829 to 1831. Six years afterwards, the Marquis of Douro (the title of the eldest son of the Duke of Wellington) again became a Member of the House of Commons, sitting as M.P. for Norwich from 1837 (the year of Her Majesty's Accession), to 1852, in which year he succeeded his father to the title of Duke of Wellington, and stepped from the Lower into the Upper House. In 1863 the Duke succeeded his cousin as sixth Earl of Mornington. His grace was Master of the Horse from 1853 to 1858, during the Administration of the Earl of Aberdeen, Lord Palmerston, and the Earl of Derby. The Duke married in 1839, the Lady Elizabeth Hay, afterwards Mistress of the Robes, who was the Fourth daughter of the eighth Marquis of Tweeddale, K.T. From 1842—52 the Duke acted as aid-de-camp to his father, and was Lieutenant-Colonel Commandant of the Victoria Rifles (Middlesex)

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from 1853 to 1870. The Duke is a member of the Privy Council, and Lord Lieutenant of Middlesex.

When Marquis of Douro, the best part of his political life was passed in the House of Commons, when Parliamentary duty and election to the popular House of Representatives was a very different thing, and a very different process, to what it has since become. The Duke served in Parliament for the long period of sixteen years, seeing no less than five Administrations, namely, those of Viscount Melbourne, Sir Robert Peel, Lord John Russell, and the Earl of Derby.

As may be supposed, the Duke, like his father, is a Tory of the old school, not understanding modern nomenclature, and looking with almost as much suspicion on a Conservative as he would do on a Liberal. "Give me the old names," once exclaimed the Duke, "for I understand them; but your modern descriptions tend to mystify the intellect." More real legislation was accomplished during the two decades of the Duke's membership of the House of Commons (Aldborough and Norwich), than has ever been carried out within the same period. The great debates on the Reform Bill, and similar Radical measures, all took place during the Marquis of Douro's tenure of his seat for Norwich. The Duke, whilst in the House of Commons, was not a frequent speaker, but he was a "good voter," that is, he always voted well for his party, and did not stand much in need of the Tory "whip."

The tenantry of the Duke in Hampshire are unanimous in their expressions of gratitude and goodwill and, which the writer of this biography has had peculiar opportunities for ascertaining. His Grace, who has ever been a kind landlord, even in times of average prosperity, has under exceptional circumstances of distress—as was the case recently—remitted a considerable amount off the rents, far more in proportion than the majority of either Conservative or Liberal landlords, and who owned a great deal more property. And further than this, the Duke takes a personal interest in the well-being of his tenants. The estates in Hampshire were given by the country to the Duke's illustrious father—Strathfieldsaye being the chief land-mark, and where the mansion is situated. Both the first and present Duke have seemed to look upon the property quite as much as if they were *cestries qui trust* for the public—at anyrate those living on the estates—as they have regarded it as their own.

One of the chiefest and most charming *traits* in His

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Grace's character, is his passionate devotion to the memory of the Great Duke. The gigantic tomes which have periodically appeared—"The Supplementary Despatches of Arthur, First Duke of Wellington, K.G.," are all the literary offsprings of the Duke, and they have, indeed, been a labour of love.

Without ostentation, the second Duke contributes to every thing that he considers deserving, and although his name is not emblazoned in the subscription lists of professional philanthropists, it is engraved on the hearts of the occupants of many a humble English home. Writing to the author of this paper the present Duke once stated, "There is no real history attending my person. I do what good I can, especially to the families of soldiers—*voile tout!*"

We have already observed that His Grace has the acute military instinct of his father. He has a *penchant* for the army, independently of it being his own profession, and in the person of the humblest soldier the Duke can see reflected, in its measure, the glory of his distinguished parent. Whilst rejoicing in the triumphs, he at the same time keenly sympathises with the sorrows, and the crucial needs of the defenders of the country, who are so often shamefully and criminally left to languish on private charity, or worse, to find a home in the workhouse at the decline of life.

And in daily life the present Duke of Wellington is also a reflex of his father. When the "Iron Duke" was not on duty, either in the field or at the Horse-Guards, he loved the life of a country gentleman. The present Duke in the seclusion of Strathfieldsaye passes the principal part of his time in reading, writing, and in practising the art and mystery of the author of the "Compleat Angler"—fishing. The Duke of Wellington rarely now comes to London, although Apsley House is endeared to him by a thousand recollections. He prefers the rural retreat of Winchfield to the excitement and whirl of the life of "Society;" moreover, it grants him more opportunities of dignified leisure and of writing. His letters, all of which are replied to by himself—are very numerous.

In the full vigour of his intellectual faculties, although his sight is not so good as formerly, the Duke gets through as much work as any English noble in the course of a year, and few men can show more results, whether of a literary or benevolent character. It is said that men are known by the simplest things. Both the old Duke and his son, *e.g.*

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are probably not in very good repute with the court stationers. The coronet generally emblazoned on the note-paper of the nobility is conspicuous by its absence in all the stationery of the Duke of Wellington. His Grace writes on the plainest sheets of blue note, with envelope to match, and no one would even suspect it was the correspondence of the illustrious editor of "The Despatches," before referred to. The only thing which would tend to show that the Duke's letters emanated from so exalted a source would be their characteristic caligraphy, which might certainly disclose the fact. This studied simplicity of manner is carried out consistently in his intercourse with persons in every-day-life, and is our apology for referring to what after all, is perhaps, in itself, a trifle.

The Duke of Wellington will be succeeded in the titles and estates by his nephew and heir, Lieutenant-Colonel Henry Wellesley, son of the late Lord Charles Wellesley, the second son of the late, and younger brother of the present Duke. Lieutenant-Colonel Wellesley was elected M.P. for Andover, in Hampshire, in 1874, when Mr. Disraeli's Administration was returned instead of that of Mr. Gladstone. He held the seat for six years, but at the General Election in April of this year, Colonel Wellesley was defeated by Mr. Francis William Buxton, with forty-one votes, and who was returned in the Liberal interest. The future Duke of Wellington, like his two predecessors, has always sat on the Conservative side of the House.

The Duke of Wellington is patron of five livings, all in Hampshire.

Sir Charles Reed, M.P.

AS long as philanthropy is held in honour, the name ot Dr. Andrew Reed, the father of Sir Charles Reed will be remembered with respect and gratitude. That benevolent and active minded man who was a leading member of the Congregational Body, and minister of a large chapel in the metropolis, for fifty years, founded several important charitable institutions, which have been the means of benefiting a vast number of individuals. He was the originator of the London Orphan Asylum at Clapton, now at

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Watford, the Infant Orphan Asylum at Wanstead, the Asylum for Fatherless Children at Reedham, the Asylums for Idiots at Earlswood and Colchester, and the Hospital for Incurables at Putney. Sir Charles Reed inherited the kindness of heart, and zeal for the promotion of the public good, which characterised his venerated father; he may also be said to have walked in the footsteps of his mother, who was distinguished for her piety, energy and usefulness.

Sir Charles Reed is the second son of his eminently worthy parents, he was born at Sonning in the county of Berkshire, June 20th, 1819, and was educated at the Hackney Grammar School, which was founded by his father, and at the London University. In the year 1839 Mr. Reed removed to Leeds, where he served his apprenticeship in a woollen factory. He early manifested great interest in the cause of education, and practical acquaintance with its methods.

As an educationist Sir Charles has accomplished much good, and has acquired great distinction. In relation to this, which has been the special work of his life, he literally commenced his studies and efforts, at the very beginning, for in 1841, when he was but twenty-two years of age, he gained the first prize in a public competition by a work entitled, "The Infant Class in the Sunday School," which was published by the Sunday School Union. Two years later Mr. Reed united with his father and other Nonconformists, in organising opposition to Sir James Graham's Factory Bill, some of the educational clauses of which were strongly objected to by the Dissenters. The result was that the Bill was withdrawn. He was associated with Mr. Samuel Morley, M.P., in forming the Congregational Board of Education, and establishing the Homerton College for training teachers. While he was residing at Leeds, Mr. Reed formed an intimacy with the family of the late Mr. Edward Baines, M.P., for that Borough, and proprietor of *The Leeds Mercury*, whose youngest daughter Margaret he married in 1846. Mr. Reed returned to London in 1844, and became a partner in a printing business in Bolt Court, Fleet Street. In 1855 he published a pamphlet entitled, "Why Not?" A Plea for a Free Library, which really helped to secure a Free Library for the City of London, which he was the first to propose. Three years later he read a paper at the Poultry Chapel, on "The Religious Revival in America," which had recently taken place. This address was published by the Committee of the Congregational Union. Mr. Reed and his brother the Rev. Andrew Reed, published in 1863, a biography of their father, with

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the title, "Memoirs of the Life and Philanthropic Labours of Andrew Reed, D.D." A work entitled, "Our Sunday Schools: Their Weak Points," was issued by Mr. Reed in 1866, and in the same year he published, "Diamonds in the Dust," a tale for Sunday Scholars; and an appeal to the Congregational Union called, "The Duty of the Church to the Sunday School." While he was governor of the Irish Society, Mr. Reed published, "An Historical Narrative of the Plantations and Settlements in Ulster." For his services in the position just referred to, the Corporation of Londonderry presented Mr. Reed with a vote of thanks, and a testimonial consisting of a piece of plate, of the value of one hundred guineas.

Mr. Reed was appointed English Executor to one of the trustees of the buildings for the poor of London, which owed their origin to his munificent generosity and the late Mr. George Peabody. At the general election of 1868, he was invited to offer himself as a candidate for the representation of the new borough of Hackney, with which locality he had been connected for many years. There were six candidates, and Mr. Reed was returned at the top of the poll by a majority of some thousands. Next to him came Mr. J. Holms, who is still Member for the borough. One of Mr. Reed's first undertakings in Parliament was the introduction of a Bill for exempting Sunday and Ragged School buildings from the payment of rates. Notwithstanding the opposition of Mr. Gladstone, who was then Prime Minister, and Mr. Disraeli, the Bill was carried. Subsequently Mr. Reed called the attention of the House and Government to the desirableness of requiring the directors of the Metropolitan Railways to grant weekly tickets for the conveyance of working men at suitable times and reduced fares. The carrying out of this proposal has been, and is of considerable advantage to those labouring persons, who work in the metropolis but reside in the suburbs. Mr. Reed heartily supported Mr. Forster's "Elementary Education Bill," which was introduced into the House of Commons, and became law in 1870. He earnestly advocated unsectarian religious teaching, regarding moral training, based on the Bible, as an essential part of the education of children. At the first election of the members of the London School Mr. Reed was returned at the head of the poll for the Borough of Hackney. He was nominated for the office of Chairman of the Board. Lord Lawrence, who was also proposed, received the highest number of votes, and Mr. Reed who

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stood next on the list, was elected Vice-Chairman. In 1871, Mr. Reed made a motion in the House of Commons for the abolition of work on Sundays, in connection with the Post Office, which although it was not carried, led to a great reduction of Sunday labour in the department referred to.

Mr. Reed was in 1873, for the second time chosen by the electors of Hackney, to be their representative at the London School Board. He was also in the same year elected Chairman of the Board in the place of Lord Lawrence who had retired from the office.

He paid a second visit to America in this year, when the Evangelical Conference for the Promotion of Christian Union, was held at New York. At this time the Queen, on the recommendation of Mr. Gladstone, conferred on Mr. Reed the honour of Knighthood. Sir Charles, in 1874, ceased for a time to be a Member for Parliament. He had been re-elected for Hackney, but owing to some informality in connection with the election it was declared void. Sir Charles then decided to retire for a time from Parliament, and he nominated in his place Mr. Fawcett, who had lost his seat for Brighton.

As President of the Education Department of the Social Science Congress held at Brighton in October, 1875, Sir Charles Reed, delivered an excellent address on Elementary Education. In 1876, he was again returned by the Hackney electors as their member of the School Board, of which he was for the second time unanimously chosen to be the chairman. He was selected to fill the position of President of the judges on Education, at the Philadelphia Exhibition in 1876, and consequently visited America for the third time. For his services on that occasion the Yale University conferred on him the title of LL.D.

Sir Charles took a prominent part in connection with the Caxton Celebration of 1877. He was appointed by the Prince of Wales to act as Education Commissioner at the Paris Exhibition in 1878, and for his services he was nominated an officer of the Legion of Honour. His fourth election as the representative of Hackney at the London School Board, took place in 1879, and at the first meeting of the new Board he was for the third time elected Chairman.

At the General Election in the spring 1880, Sir Charles Reed decided again to enter Parliament, and was returned as Member of Parliament for the Borough of St. Ives, in the county of Cornwall. On the 2nd of August, he made an important speech in support of the Education Estimate, which had been moved by Mr. Mundella. He defended the

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London School Board, concluding his speech by declaring that they objected to cramming, desiring to promote thinking, and to cultivate intelligence. They taught the children to know their duty to God, and to their fellow men, to know something of the world they lived in and something of the history of their country. He believed so far as he knew, that the children instructed in their schools were not going anything beyond that, and therefore he trusted that the department would not lower the standard in any respect, but would maintain the thorough efficiency of the popular schools of the country. The great progress which has been made during the last ten years, in the work to which Sir Charles Reed has devoted his whole life, is shown by the following figures, which are taken from Mr. Mundella's statement. The number of children on the school register has been from 1,693,000 to 3,710,000 the average attendance from 1,152,000, to 2,595,000 and the amount of accommodation provided from 1,878,000 to 2,264,000.

Some years since Sir Charles succeeded the late Alderman Besley in the type foundry, in Fann Street, Aldersgate Street, the business of which is now carried on under the designation of "Sir Charles Reed and Sons." Sir Charles is Treasurer of the Sunday School Union, a Fellow of the Society of Antiquaries, a Conservator of the River Thames and a Justice of the Peace, and a Deputy-Lieutenant for Middlesex.

In stature, Sir Charles Reed is of middle height. He is stout, and looks robust. His countenance is indicative of frankness and friendliness. He is an excellent speaker. His manner is easy, graceful and dignified, and his addresses are characterised by lucidity and earnestness. Sir Charles is in great request as a speaker and chairman at the Annual Meetings of the great Religious and Philanthropic Societies, and may be said to be a favourite with the frequenters of Exeter Hall.

When it is remembered that all his labours are gratuitous our admiration of his generosity and zeal cannot fail to be all the greater. Snch a man is an honour to the religious principles which he professes, and a blessing to the nation which he adorns.

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Charles Newdigate Newdegate, M.P.

"WITHIN the precincts of Chilverscoton parish stood the monasterie of Erdburie, built in King Henry the Second's time, by Ralph de Sudley, for Canons Regular of St. Augustine. It was exposed to dissolution with the other small houses in Henry the Eighth's time; William Clement being then prior. But in the crown it continued not long; for three years later did Charles Brandon, Duke of Suffolk, obtain it, together with a multitude more of monastery lands, by which means the site thereof, with some part of the domain came in partition to Margaret, wife of John Kersey, one of the co-heirs to the said Duke of Suffolk; Which John sold the same to Sir Edmund Anderson, Knight, Chief Justice of the Common Pleas in Queen Elizabeth's time; who totally demolishing the old fabric of the house and church, built out of their ruins a very fair structure in a quadrangular form, and having so done in 28 Elizabeth, passed it away unto John Newdigate, of Herfield, in the county of Middlesex, great grandchild to John Newdigate, Serjeant-at-law, in King Henry the Eighth's time (descended by a younger branch from the ancient family of Newdigate, of Newdigate, in Surrey), in exchange for his said manor of Herfield. Which John, by Martha, daughter and co-heir to Anthony Cave, Esq., had issue, Sir John Newdigate, Knight, who by Anne, one of the daughters to Sir Edward Fitton, left issue, Richard, the present owner thereof."

Such is the description by Sir William Dugdale, of Erdburie, or, as it is now called, Arbury, in 1686. The "very fair structure," still stands surrounded by a park and woods, and at a short distance bears a strong resemblance to the old Newstead Abbey. A chapel is attached to the house, and a drive of more than a mile through trees and grass opens on to a rural Warwickshire lane shut out by high untrimmed hedges from the sight of the coal mines, which obtrude their unpicturesque machinery in the midst of a splendid hunting district, almost up to the park fence. There are parts of the interior of the house still retaining the Elizabethan style; but the principal rooms and exterior are a very pure Gothic—the work of Sir Roger Newdigate, whose knowledge and taste in Gothic architecture were remarkable. Sir Roger Newdigate, the grandson of the Richard, mentioned by Dugdale, bequeathed it on his death in 1806, to his cousin, Francis Parker, for life, after which it

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was to go to another cousin, Charles Newdigate Parker, to whom he also left the Harefield estate, in Middlesex, which had been repurchased about 1660, by Sir Richard Newdigate. Both these gentlemen on coming into possession of Sir Roger's estates, assumed the name and arms of Newdegate, but the owner of Harefield did not live to succeed to Arbury, which in 1833, after his death, was inherited by his only child, Charles Newdigate Newdegate, the present senior Member for North Warwickshire, who has since disposed of his interest in Harefield Place and the lands adjoining, but has retained his manorial rights and those in relation to the parish church, as well as the oldest possessions of his family in Harefield. They had resumed the old form of spelling Newdegate, which was altered by Sir Richard Newdigate, for what reason does not appear, except that i and e were often used indifferently at that period, and uniformity in spelling was of no moment.

Mr. Newdegate was born in 1816, and was educated at Eton, and Christ Church, Oxford, of which University he is an M.A. and D.C.L. He is a magistrate for Warwickshire and Middlesex, and a Deputy Lieutenant. His whole life has been devoted to his Parliamentary duties, since he first entered the House of Commons nearly thirty-eight years ago; and he has acquired the *soubriquet* of "the Watch-dog of the Constitution," from the indefatigable spirit he has displayed in combating all innovations likely to interfere with the established order and privileges, of either Church or State. He has been not inaptly described as a Horatius, fighting against desperate odds, but never retreating or surrendering before an overwhelming majority. The late Sir Robert Peel, Lord Beaconsfield, and others of the most distinguished leaders of the Conservative party, have by turns bent before the sweeping tide of Liberalism. But Mr. Newdegate never swerves from the position he has once laid down. Sydney Smith's illustration of Mrs. Partington and her mop trying to keep out the Atlantic ocean, may be a very true one, but at the same time those who offer themselves as the bulwarks of real Conservatism, give the chance which is often needed, to examine and sometimes modify a measure before it becomes law instead of allowing it to be passed at once in its crude form, and be regretted even by its supporters when its need of that modification had become apparent in practice. It gives an opportunity for discussing it under every aspect, and perhaps for its sting in the eyes ot its opponents to be extracted, or their objections removed by explanation. Her Majesty's Opposition, whether Conservative or Liberal,

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is as much a part of the Constitution as Her Majesty's Government, and the most prejudiced partisan must allow that it has its use. Mr. Newdegate's speeches have been chiefly made in opposition, and from whatever point of view we may regard the fact, it is certain that his predictions as to the result of admitting Jews and Roman Catholics into Parliament have already to some extent been verified; but the last measure, at any rate, was inevitable when the Irish Parliament was abolished, and was passed long before Mr. Newdegate took a seat in the House, though a short time ago one of his parliamentary opponents in a public speech accused him of having voted against it! The great influence of the Jews in all commercial and financial undertakings, was certain eventually to obtain their admission, yet Mr. Newdegate persistently opposed it. Those who thought with him, believed that the Jewish Members of Parliament would thwart or support our foreign policy solely according to the way in which it affected themselves or their brethren in all parts of Europe; that they are cosmopolitan, rather than patriots, or subjects of any particular power; that they were not likely to advocate the preservation of the Established Church; and Mr. Newdegate also maintained that so long as the Church was subject to the authority of the State, the Members of Parliament who legislated for it, ought to be, by profession, Christians. The same principle has influenced his opposition to the admission of professed Atheists. A late Member for agricultural South Warwickshire, was never known to open his mouth in the House, except to say, "Hear, hear," and "Divide," but such a representative would not find favour with the energetic inhabitants of the manufacturing towns in the northern division of the county, for they prefer a stirring and active member who makes his mark in the political world; and as a dread of the Pope is still the chief point in the religion of numbers of the working classes of Great Britain, Mr. Newdegate's sturdy anti-Romanism, has rather increased than detracted from his popularity.

With regard to our foreign policy, Mr. Newdegate has been always dispassionate and unprejudiced, never joining in national "scares," or conforming to popular antipathies. During the Polish War of 1863, he deprecated intervention on the ground that it was not really a movement emanating from the Polish people, but had originated in secret orders from the Vatican, and was secretly supported by the Roman Catholic powers, and the result proved that this estimate was perfectly correct. At the request of the leaders of the

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Polish emigrants in this country, Mr. Pope Hennessy, a Roman Catholic member, moved an address to the Crown in the House of Commons, to ask for remonstrance if not an armed intervention against Russia, and was seconded by Sir de Lacy Evans. On this occasion Mr. Newdegate was the first to speak against the measure.

Mr. Newdegate voted with the Liberals on more than one occasion in the debates on the Eastern Question, during the Russian and Turkish War, but the side he took in those debates was the side which the Conservatives had taken in the war of 1854—5, and like the Marquis of Bath, the Duke of Rutland, and many other Conservatives, he only adhered to his opinion of five and twenty years before, whereas in that period, the leaders of the Liberal party (some of them like Mr. Gladstone having been born Conservatives), had come round to the old Conservative view of the Eastern Question, while Lord Beaconsfield, who began life as a Radical, had in this matter, preserved the opinion he imbibed with his early Radicalism.

In 1855, Mr. Newdegate published a quarto volume entitled *Collections of the Customs and Tariffs of all Nations.* which has been much quoted for Government purposes. The Oxford prize poem which bears his name, was founded by his relative, Sir Roger Newdegate, who gave £1,000 for the purpose, and laid down some restrictions as to length and subject which are now set aside. As a landlord, master, and a friend, Mr. Newdegate has always borne the highest character. His mother, who was a daughter of the late Ayscough Boucherett, Esq., of North Willingham, County Lincoln, resided with him at Arbury, till her death in 1871; and from that period her unmarried sisters continued to make it almost their home till the death of the last survivor at an advanced age, a few months ago. Mr. Newdegate is a trustee of Rugby School, and of the Leamington College. He is Lord of the Manor of Chilverscoton, and of the Manor of Astley, and patron of three livings. He was never married.

Richard Garnett.

MR. RICHARD GARNETT, well known as he is in literature, has an influence upon it quite apart from that due to his position as an author. Many a book

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which has required recondite critical study bears an acknowledgment in the preface of Mr. Garnett's valuable assistance. Not all possess such a retentive memory or such universal information. In any works upon Shelley one naturally expects this acknowledgment, as Mr. Garnett has become a recognised authority upon the poet. His assistance was given to both Mr. Rossetti and Mr. Buxton Forman with their editions of Shelley. In the preface to "A Study of Shelley," by John Todhunter, which is just out, is also an acknowledgment of Mr. Garnett's "kind assistance." But it is curious to observe how frequently Mr. Garnett's name is mentioned in this way, and in volumes of very different style and subject. For instance, at the end of the preface to Samuel Butler's "Evolution, Old and New," the author says, "I am greatly indebted to Mr. Garnett for having called my attention to many works and passages of which otherwise I should have known nothing." Mr. Garnett's acquaintance with various literatures is so wide and thorough, that there are, perhaps, not many scholars who could not derive useful suggestions from him; and, in his position as superintendent of the British Museum reading room, he does many kind offices for those who frequent it for real study.

Mr. Garnett was born on February 27, 1835, at Lichfield where his father, the Rev. Richard Garnett, was then priest vicar of the Cathedral. Richard Garnett, the elder, was an eminent scholar, who, by his own great abilities, formed a remarkable career. He was the son of a paper-maker at Otley in Wharfedale, and was intended to go into business; fortunately his destination was to be a house engaged in foreign commerce, so that he had the advantage of an early training in languages. His love of natural history led him to acquaint himself with German.

The Italian poets roused his intense interest and admiration; literature became his desired vocation; and in spite of many difficulties he resolved to enter the Church. He had already acquired French, Italian, and German; in four years he obtained a competent knowledge of Latin, Greek, Hebrew, and technical divinity. "Traces of the severity of his application survive in the mass of marginal notes that cover his books, as well as his recorded feat of mastering the whole 'Iliad' in a month. 'I finished it,' he remarked to one of his brothers, 'but it nearly finished me.'" Later on, when he was made a Priest-Vicar in Lichfield Cathedral, he devoted himself almost entirely to philological studies.

He was one of the first introducers of comparative

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philology into England. In 1835 appeared his first contribution to the *Quarterly Review*, an article upon "English Lexicography," which occasioned a great sensation in learned circles, even upon the Continent. It brought him many letters from other scholars, and gained him the friendship of some. He contributed two more important articles to the *Quarterly* before he was appointed Assistant Keeper of the Department of Printed Books in the British Museum. This position exactly suited him, and the remainder of his life was occupied by the fulfilment of his official duties, the prosecution of his philological researches, and the education of his children. Mr. Garnett died in 1850. In the following year Richard Garnett, the younger, was appointed an assistant in the British Museum Library. He had been educated privately, and chiefly by his father, who had taken great interest in the education of his children. After some years he was entrusted with the duty of arranging all new acquisitions on the shelves of the library. In 1875 Mr. Garnett was appointed Assistant-Keeper of Printed Books, and Superintendent of the Reading Room. From this day dates a period of reform in the Reading Room. There were great complaints at this time of the delays in supplying books, which made the magnificent library almost useless to busy people who could not afford the time in which to wait. Mr. Garnett, assisted by able subordinates, effected a complete change. Readers found that they could obtain the books they wanted within a reasonable time, and in consequence they increased in number by nearly 30 per cent. Mr. Garnett, by his own personal courtesy to readers, has added greatly to the usefulness and to the advantages of the reading room. During his superintendence many reforms have been effected in the general details of the administration. One great innovation has been the introduction of the electric light, by means of which the reading room is now used in the evening and on winter afternoons, instead of being plunged in total darkness, which effectually locks its treasures. Of this admirable measure the credit is due to Mr. Bond, the Principal Librarian.

Mr. Garnett has also taken an important part in the introduction of print into the Museum Catalogue, and is the reputed author of an article in the *New Quarterly Review* for April, 1879, indicating the plan on which the undertaking has been subsequently carried out.

Mr. Garnett published "Primula," an anonymous volume of lyrics, in 1858, and it was re-issued with considerable additions in 1859, under the title of "Io in Egypt, and

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Other Poems." The poem "Io," which gives its title to the volume, is very fine, especially at the close, which exhibits a brilliant power of word-painting. The colouring is so rich that it makes one regret Mr. Garnett has not written more poetry of this kind.

Mr. Garnett published "Poems from the German" in 1862, and in 1869 another volume of verse called "Idyls and Epigrams." This latter consists principally of translations and imitations from the Greek Anthology. Mr. Garnett has limited the exercise of his poetic gift very much to translation.

Mr. Garnett's acquaintance with Sir Percy and Lady Shelley led to his being permitted to overlook Shelley's confused and illegible manuscripts. The result was the delightful little volume "Relics of Shelley," which all lovers of Shelley must prize. It contains some precious fragments, which Mr. Garnett's patience in deciphering the difficult manuscripts has won for us. These were afterwards incorporated with Shelley's works. In addition to assisting other students and editors of Shelley, Mr. Garnett has brought out an edition of his own of Shelley's Minor Poems, with a preface, in the present year; and a noteworthy article by him upon the poet appeared in the *Fortnightly Review* for June, 1878.

Mr. Garnett has edited a selection from the poems of his friend Mr. Coventry Patmore, entitled "Florilegium Amantis," and in 1858 brought out an edition of his father's "Philological Essays." He has contributed extensively to the press generally. We may particularly mention the short fanciful tales contributed by him to *Fraser's Magazine* and the *University Magazine*, and his articles in the ninth edition of the "Encyclopædia Britannica"—Alexander VI., Anthology, Augustan History, Calderon, Faustus, Hazlitt, &c.

George Jacob Holyoake.

"SECULARISM is the study of promoting human welfare by material means; measuring human welfare by the utilitarian rule, and making the service of others a duty of life. Secularism relates to the present existence of man,

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and to action, the issues of which can be tested by the experience of this life ; having for its object the development of the physical, moral, and intellectual nature of man to the highest perceivable point as the immediate duty of society; inculcating the practical sufficiency of intelligent morality apart from Atheism, Theism or Christianity; engaging its adherents in the promotion of human improvement by material means, and making these agreements the ground of common unity for all who would regulate life by reason and ennoble it by service. The secular is sacred in its influence on life, for by purity of material conditions the loftiest natures are best sustained, and the lower, the most surely elevated. Secularism is a series of principles intended for the guidance of those who find theology indefinite or inadequate, or deem it unreliable. It replaces theology, which mainly regards life as a sinful necessity, as a scene of tribulation through which we pass to a better world. Secularism rejoices in this life, and regards it as the sphere of those duties which educate man to fitness for any future and better life, should such transpire."

The author of this description of the system which he founded as a distinct liberal movement in this country and to which he stood sponsor, the pioneer of Co-operation, and the distinguished advocate with tongue and pen, of political and social free thought and free action,—George Jacob Holyoake, was born at Birmingham on the 13th of April, 1817. His mother, a woman of remarkable piety, sent him to the Carr's Lane Sunday School for several years. At the same time he was set to assist in her business of a horn button-maker, and afterwards obtained employment when his school-hours were over at a tin-plate worker's. At the age of ten he was taken to work at the Eagle Foundry, where his father had been a foreman for forty years. Here he had the reputation of being something more than a thoroughly good workman, for he exhibited considerable inventive capacity, and had he been called to the service of George Stevenson, (on whose staff he was placed through the instrumentality of a Mr. Lloyd, a Birmingham magistrate) would no doubt have attained distinction as a civil engineer, but his path in life was to take a different direction. His bias, indeed, towards political and philosophical inquiry and discussion manifested itself in a marked way at a very early period. In 1831 he became a member of the Birmingham Political Union, and was in the habit of attending various meetings, on the spot where the Town Hall now stands, associating himself with the question of co-operation, and

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with the chartist and other political movements. He thus served a good apprenticeship to the career of a public speaker, and it might have been supposed that his time would have been fully taken up with these pursuits and his work at the Foundry, where he remained thirteen years. During the whole of that time, however, he was pursuing studies in different branches at the Mechanics' Institution with an energy and perseverance, which soon bore fruit, for after filling one or two minor posts, he was, on the death of Mr. Daniel Wright in 1840, appointed to take charge of all the classes in the Institution. Before this in 1837-8-9, he had been selected to take meteorological observations in Birmingham, with regard to the appearance of the November asteroids, as to which the celebrated Mrs. Somerville had formed a theory of her own. In 1839 he was appointed Superintendent of Assistants at the Exhibition of Arts and Manufactures held in the Shakespeare Room, at Birmingham, in that year. This Exhibition possesses a peculiar interest, as having been the first experiment of the late Prince Consort in a new direction and the prototype of all succeeding International Exhibitions. Young Holyoake had practical charge of it, when Sir Robert Peel and other distinguished visitors came to inspect it.

It was at about this period, that he definitely adopted the principles of atheism or agnosticism which he seems to have imbibed for the first time from Robert Owen, on the occasion of a lecture delivered by him in the course of one of his visits to Birmingham, in 1837. In 1841 he was appointed a "Social Missionary," that is, a lecturer to explain the Social System of that reformer, and it was an address to the Chartists of Cheltenham on, "Home Colonization," which led to perhaps the most interesting event in his life, his committal for trial for alleged blasphemy and atheism, In connection with these proceedings a story characteristic of Holyoake's quaint humour is told. A Mr. Cooper, brother of Sir Astley Cooper, paid a visit to Gloucester Gaol where he was philosophically awaiting the assizes, and labouring under a false impression assured him in the course of conversation, that his mouth would be closed in court, and that he would not be allowed to speak in his own defence. Holyoake smiled. "In that case," said he, "I shall have to try!" and when the trial came on, on the 15th of August, 1842, he "tried" with considerable success, pleading his cause with wonderful determination and vigour for nine hours and a quarter. The result, however, was

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that he was found guilty, and sentenced to six months' imprisonment, this being the last occasion in this country upon which punishment was inflicted on a man for his religious belief—or perhaps, as it would then probably have been put, of his irreligious want of belief. A full report of the proceedings was published in the form of a pamphlet which will repay perusal by the curious, but it is sufficient for us to say here, that there was only one course open to the jury when they had accepted, as they were bound to do, Mr. Justice Erskine's ruling that, "Christianity was part of the common law of this realm." That proposition is as true now as it was in those days, but modes of thought have changed, and that, whoever may come within its scope, it is never at present pushed to a logical and practical conclusion, is no doubt, largely due to the calm and dignified manner in which Holyoake, eschewing all the arts of the agitator and pseudo-martyr bowed to the decision of the law. He showed then and has since abundantly demonstrated that to the courage of his opinions he united in a high degree the rare qualities of reticence and moderation.

For some years after this incident he was occupied in journeying to various towns in Great Britain as a lecturer on co-operation. In 1842-43 he visited Rochdale, and was with others, instrumental in inducing the inhabitants of that town to recommence the co-operative system. When, many years later, he wrote his well known "History of Co-operation in Rochdale," it caused upwards of 250 co-operative societies to be founded in two years, and was translated into the chief European languages, and reprinted in America, India, and Australia. In 1845 the Manchester Order of Odd Fellows, desiring to supply the place of the lectures then given, when the higher degrees of the Order were taken by fresh ones, offered five prizes of £10 each for five new lectures on Knowledge, Charity, Science, Justice, and Progress. Holyoake gained all the five prizes amid seventy-nine competitors, including several clergymen; and in this connection an anecdote is related, which goes to illustrate the truth of what we have said concerning his studious omission to obtrude his special "doxy" on the notice of the public in season and out of season. When some years later the Friendly Societies Act legalising such bodies as the Odd Fellows, was under discussion in the House of Lords, the then Bishop of Oxford, Samuel Wilberforce, objected to the incorporation of the Odd Fellows on the ground of the authorship of these lectures. They were written by Holyoake, *ergo*, they were necessarily of an

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atheistical and improper tendency. Thereupon the Grand Master obtained an interview with the Bishop, and asked him whether he had read the lectures in question. He replied that he had not, but that he would take an opportunity of doing so, and upon carrying out his promise was compelled to admit that there was nothing irreligious in them, "but," added his lordship as a species of saving clause, "on the other hand there is nothing religious." When he was told that the Society boasted a quarter of a million of members of all denominations, and respectfully asked what special form or religious belief he thought should have been inculcated under the circumstances, he at once saw the difficulty and withdrew his objections, and the Society was included in the Act of 1852.

During all this time his literary labours may be said to have been incessant. On the demise of the *New Moral World* which, for twelve years had been the organ of the co-operative movement, he commenced to edit the *Reasoner* in thirty volumes, of which he continued his advocacy of the system. Besides other labours in the same cause, he was the author of numerous works on working-class education and various critical and political subjects, amongst which we may mention "Mathematics no Mystery;" "Logic of Facts;" "Public Speaking and Debate," a handbook which has obtained a deservedly wide popularity; "Trial of Theism;" "Letters to Lord John Russell on an Intelligence Franchise;" "The Cause of the People;" and "A New Defence of the Ballot." He never either stipulated for or received any advantage from the copyrights of his books, his only idea being to advance the views they dealt with. For several years he conducted a publishing business in Fleet Street, and when no one else could be found to issue the special unstamped newspapers during the agitation promoted by the Society for Repealing the Taxes upon Knowledge, he, *more suo*, undertook the task of confronting the Government, the result being that an indictment was preferred against him in the Court of Exchequer. It was found, indeed, that under the then existing law his publication of the *War Chronics*, during the Crimean War, had involved him in fines to the amount of upwards of £600,000, and the story of his requesting the Chancellor of the Exchequer to accept payment in weekly instalments, *as he had not the amount by him*, is well known. The repeal of the Newspaper Stamp Act, however, caused the prosecution to be abandoned. It may likewise interest our readers, especially in view of a recent bitter discussion, to learn that

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Holyoake was chiefly instrumental in causing the Evidence Amendment Act, legalizing purely secular affirmations, to be passed; he who could never act the part of Mr. Facing-both-ways, having incurred loss and public outrage through refusing to take an oath. He was Acting Secretary to the British Legion sent out to Garibaldi, and Secretary to the Hyde Park Demonstration Committee against Lord Palmerston's Conspiracy Bill. To come down to later times, he was the true and original inventor of the epithet "Jingo" in its special sense, which entered rapidly into the language, and which it is no exaggeration to say has now become classical.

A severe illness which overtook the subject of our sketch in 1874 led to a fund being started to present him with a testimonial, which finally took the form of an annuity. The subscribers, both in this country and America, were very numerous, and, in order to show the general respect and admiration which his qualities had excited, we may mention that such names as those of George Henry Lewes, Professor Bain, the Rev. Stopford Brooke, Mr. T. Brassey, M.P., Sir Charles Dilke, Mr. T. Hughes, Mrs Lynn Linton, Professor Huxley, the Rev. Brooke Lambert, Harriet Martineau, Professor Tyndall, and Herbert Spencer, figure among the Committee and in the list. Holyoake has now quite recovered health and strength, and last year departed for a two months' tour in the United States and Canada, where his lectures and speeches were everywhere received with great enthusiasm, and where he was *fêted* and interviewed, and received many marks of public honour. He has since given his impressions of what he saw in the pages of the *Nineteenth Century*. His latest and most elaborate work, the "History of Co-operation," which is now complete, has been too recently before the public to need more than a passing notice here. He stated whilst in America that this *magnum opus* had taken ten years to write and cost him £1,000.

James McConnel Hussey, M.A.

THE Evangelical School in the Church of England cannot boast of very many great names since the death of its representative, Simeon. The Anglo-Catholic, the

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Anglican, and the Broad Church schools have now, at the present time, many ripe scholars, brilliant preachers, voluminous writers, but Low Churchmen are decidedly in the minority in these respects. When here and there such an one appears, the enemy try either to discredit him by saying he is overrated, or to re-class him by insisting that he is not of the party who claims him—in fact, that he belongs to their own theological set.

The Reverend James McConnel Hussey must be identified with the school of Simeon, but he is not one who is ashamed of his colours. He was born a Low Churchman, and whatever the mutations of fashionable religious thought, he will remain and die a Low Churchman.

Mr. Hussey is the son of a successful Scottish merchant, and was born at Newhall, near Glasgow, in the year 1819, being educated first at the University of Glasgow, and afterwards proceeding to Exeter College, Oxford, taking his B.A. degree in 1843. He was ordained deacon and priest in 1844 and 1845, respectively, by the then Bishop of Worcester (Dr. Henry Pepys). Mr. Hussey first served at a church in Kennington but as far back as 1855 he came to his present benefice, Christ Church, North Brixton. This fabric is now one of the most prominent in South London, but this prominence is not due to the architectural beauties of the structure itself, nor to the ornate services which hold good within its consecrated walls. The Vicar is the central figure through whom all the success gathers. He is the sole *raison d'etre* of the popularity of the fashionable temple in Brixton Road. Mr. Hussey has also filled the office of Afternoon Preacher at the Foundling Chapel.

Without any exaggeration, Mr. Hussey is the most distinguished Evangelical clergyman in South London, both as a preacher, lecturer, and writer. Without going into details regarding Mr. Hussey's church work at Brixton, the question may be asked why is it that the Vicar of Christ Church is so popular? We think this comes as much from his reputation as a social reformer as from his power as a preacher. Speaking of the latter first; in the pulpit Mr. Hussey is very effective; ever extempore—and frequently almost colloquial—he rivets the attention of his audience, and is more *puissant* now than he was thirty years ago, the fire of inspiration wearing on rather than off. He is very modest in his estimation of himself, however, for he once wrote, after thinking he saw some little falling off in the attendance at his church, "I am painfully forced to ask myself whether a change of ministry might not be bene-

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ficial, and if, in my case, the words of the Lord were not applicable, 'A prophet is not without honour save in his own country, and in his own house?'" We may state for the instruction of those who do not know, that Mr. Hussey's church holds 1,500, and that it is invariably filled to overflowing. This is a striking commentary on the Vicar's self-deprecation.

It is Mr. Hussey's idiosyncrasy for lecturing that has done so much to make him popular with the people. The titles of some of these lectures may, perhaps, convey an idea of their character and the Vicar's tone of mind: "Home," "Busybodyism," "Scandal and Scandal-mongers," "Bothers," "The Ups," "The Downs," "The Temper," "The Tongue," "Firesides," Genuineness," "Nothingism," "Friends," &c., &c.

We have said that Mr. Hussey is a Low Churchman. He certainly is nothing else; but yet his Evangelical views perhaps require some little qualification. His sympathies are far too large, whilst his intellect is far too vigorous, for any absolute harmony to exist between himself and the Calvinist school. Moreover, he loves his Prayer Book. Of course Mr. Hussey looks upon a Dissenter rather as an ally than as an enemy; but the political Dissenter he has no part with. It is only in so far as he believes that Nonconformity can help Christianity that Mr. Hussey identifies himself with it.

In 1878 Mr. Hussey was presented to an Honorary Canonry in Rochester Cathedral. In 1879 he was appointed to the Rural Deanery of Kennington.

The Rev. H. R. Haweis, M.A.

AN unpretending, somewhat dingy building, in the shortest street in London; an interior, capable of holding 1400 people—but so darkened by stained glass windows, and a deep heavy gallery, that even on the brightest summer day the gas seems needed; a closely packed congregation that fills the seats, even the vestry, and overflows on to camp stools placed thickly in the aisles; a congregation noticeably besprinkled with men of mature age, listening attentively to the rapid, and often impetuous utterances

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of the preacher, who without text or manuscript dashes into his subject, and speaks with scarce any flagging or hesitation for full forty minutes.

Such is the aspect of St. James's, Westmoreland Street, on almost any Sunday morning or evening throughout the year, excepting perhaps during the months of August and September, when Mr. Haweis takes his well-earned holiday, and seeks rest and refreshment in Italy, the land of music, poetry, and idleness.

Mr. Haweis has been accused of not always upholding the dignity of the pulpit, but this question apart, he is one of the men who consider that no subject affecting the right or wrong living of our common every day life is out of place in the pulpit. Fearlessly he places his finger on the weak places in our social life; and grasps the severed arteries in the Church that threaten to drain away her life's blood, and drift us into a nation of freethinkers. So far from covering up the sore places in our life, he brings them forth into the air and sunshine; so far from passing by dangerous and difficult subjects he says to his people, "let us talk them out together," and taking the broad, deep spirit of the Bible, shows society where it is running its head against the letter of a law that was laid down under totally different circumstances, for a widely different people; and how such laws can be, not set aside, but adapted to the needs of a modern nation.

Mr. Haweis is a man of most versatile powers, a journalist, an author, a musician, a lecturer at the Royal Institution, an orator of no mean ability, a preacher without cant or commonplace, and though still in the early prime of his manhood, he stands out to-day as one of the foremost leaders of the Broad Church party, and prominent amongst the practical religious teachers of educated London.

Hugh Reginald Haweis was born at Egham, on the 3rd of April, 1838, and is the eldest son of the Rev. J. O. W. Haweis, the present Rector of Slaugham, Sussex. His grandfather was one of the founders of the London Missionary Society, and a shining light of the Evangelical party in the early years of this century. As a boy he was sharp and precocious, extremely fond of out-door life, a proficient in athletics, and given to long, lonely country rambles, during which, possibly he dreamed over his future career. He was always an enthusiast in music, and when only six years of age he fixed his affections on the violin, an instrument, on which he is to this day a brilliant performer. During his boyhood he suffered from two attacks of hip disease, one of which was of so serious a nature that Sir Benjamin Brodie des-

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paired of his life. But the air of Brighton, to which town he was taken, and the devoted attention of his friend Mdlle. Sophie Kanmerer, saved him, and though leaving him slightly lame for life, did not in any way damp his ardent love of physical exercise, and at school he was more devoted to cricket and climbing than to his studies. At fourteen years of age, he was a remarkable violin player, being a favourite pupil of the eminent violinist, Oury, an old pupil of Paganini's, who taught him many artifices of the great master's, with which in later life he amused numerous and widely different audiences, first at Cambridge, and subsequently at the East End of London. He had also read freely and voraciously, books of travel, Scott's novels, and the poetry of Longfellow, Byron, and Tennyson. French he had learned to speak fluently, but his Latin and Greek, and general studies were sadly behind. At sixteen, his health being moderately good, he was sent to Freshwater, Isle of Wight, to the care of the Rev. John Bicknell (now vicar of a church at Highbury), who only received some half dozen private pupils. There he remained a year and a half, and then went with Mr. Bicknell to Brighton, a circumstance which marks a distinct epoch in the boy's life. Mr. Bicknell was a man of strong High Church proclivities, but simple practice; a rigid but kind-hearted disciplinarian, of a character eminently calculated to win the respect and affection of a pupil like young Haweis, whose first impulse towards religious enquiry may be traced to Mr. Bicknell's influence. Of a keenly critical, and at the same time deeply imaginative nature, with strong æsthetic tastes, the ceremonialism of the High Church services fascinated and delighted him, even whilst he had some recognition of the weak places in the doctrine. At Brighton our young student extended his reading considerably, and during his play hours mastered Alison's "History of Europe," Pope, Pryor, Dryden, and Milton, a literary course which was varied by the study of High Church novels. Theology, too, absorbed much of his time, and he gained some acquaintance with the works of Newman, Manning, Pusey, Faber, Gresley, Butler, Paley, and Pearson. He was a regular daily attendant throughout this time at St. Paul's, Brighton, under the influence of the Rev Mr. Gresley, and there he first heard Dr. Pusey, but his favourite preacher was a man of very opposite views, Joseph Sortain, then head of the Lady Huntingdon connection; and in Mr. Haweis's opinion, one of the most eloquent preachers of the day; an opinion, by the way, in which Thackeray supports him

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In social life young Haweis was extremely popular, and has never lost his youthful powers of making many friends, though his intimate associates were then few. For three years he remained under Mr. Bicknell, learning from his tutor many a deep lesson of self-restraint and high morality; and the warm, personal friendship that existed between tutor and pupil, has continued uninterrupted to the present time, though the pupil has strayed widely from his master's counsels. At nineteen years of age, Mr. Haweis entered upon University life at Trinity College, Cambridge; and here he soon found that the irregular reading over a vast range of subjects which had filled his mind with scraps of knowledge of all sorts, would not stand him in the stead of a solid educational basis in the class room. Feeling that he would not take high honours, he eschewed close study, and plunged once more into his favourite reading, lounging away his time on the banks of the Cam, in company with Emerson, Carlyle, Bacon, Montaigne, and French and German books on all conceivable subjects, but he was no book-worm, and mixing in many sets he had a large circle of college friends. Music was the chief faculty which made him welcome everywhere, though then as now his generosity of principle was recognised and appreciated. His fame as a violinist of remarkable power soon spread throughout the University, where for three years he held the position of solo violinist to the University Musical Society, without a rival. The rapturous plaudits of his audiences, perhaps, in some degree consoling him for his lack of honours in the class-room. As the late Dr. Donaldson observed, " Haweis invariably passed a brilliant examination in the concert Hall, whatever he might be in the Senate House."

In 1859 Mr. Haweis took his B.A. degree, after which it was decided that he should travel for a term, and he started alone for Italy. Passing through Milan and the lakes, he went on to Genoa, where he met Major Byng Hall and Mr. Montague Chambers. Taking the liveliest interest in the Italian Revolution he shortly afterwards steamed for Naples, where he witnessed the triumphant entry of the King and Garibaldi. He left Naples in company with his brother, an officer in the navy, to be present at the siege of Capua. There he penetrated to the very heart of the General's camp, and, standing on a great rock, watched the bombardment and surveyed the scene before him, where the poor Garibaldians, ill-fed and ill-clothed, lay without tent or shelter in the scorching sun. A few minutes after he left the rock, a soldier sat down on

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it to rest, when a shell caught him and blew him to pieces. After nine months spent in travelling, strengthening and expanding his mind by strange sights, and cultivating his strong artistic tastes by careful study of the finest picture galleries in the world, Mr. Haweis returned to Cambridge and took Holy Orders. He was ordained by Dr. Tait, then Bishop of London, Dean Stanley being examining chaplain.

The perusal of the "Essays and Reviews" had a great effect in strengthening his Broad Church tendencies, but the intimate communication into which he was just now brought with Frederick Denison Maurice, had more to do with the moulding of his religious opinions than any other event of his life. Mr. Haweis, when preaching the funeral sermon of Mr. Maurice, himself stated that he owed more to his dead friend than to anybody else in the world.

Mr. Haweis had no idea of playing at being a parson. He set to work with a will so soon as he was ordained, to learn thoroughly every step of the upward path he was destined to tread, and with that purpose in view he sought and found a curacy in the East-end of London. The Rev. John Packer, Incumbent of St. Peter's, Bethnal Green, received him, and here, day after day, he went the round of practical parochial work, and was to be seen amongst the crowded courts and neglected alleys of that thickly populated district, nursing fever and small-pox cases without shrinking; sitting by the bedsides of sick children, telling them stories, coaxing them to take their medicine, and making himself intimately acquainted with all the needs and miseries, the pleasures and temptations, the sorrows and wrongs of our over-crowded poor, whose cause no man pleads more forcibly before his wealthy West-end congregation in these later years. He was quick to see and understand that those masses of hard-working people, grinding at their drudgery the year round, needed something more than orthodox religious teaching, and—besides night-schools and clubs—Mr. Haweis set energetically to work to provide some species of wholesome amusement for his parishioners. Penny readings, tea meetings of a homely, genial kind, musical entertainments, lectures on simple and interesting subjects, were started by the new curate with great success, and assistance was willingly given by the neighbouring clergy and other friends.

In the pulpit he has found his work more difficult, but he would not be discouraged, and has long since triumphed over his early failures, though he still declares that he never

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enters the pulpit without anxiety, and frequently leaves it with a depressing sense of failure. During the cholera epidemic, he worked indefatigably amongst the sick, and conquering his horror of a dead body, learned to alleviate the sufferings of the patients in the hospitals surrounded by the dead and dying.

On leaving Bethnal Green, Mr. Haweis accepted a curacy offered him by the Rev. George Dickson, at Westminster; here he found much greater leisure for study and preparation, and the result was soon apparent in a more steady style of preaching. It was here first that his originality of manner, and breadth of doctrine, attracted thoughtful attention.

After a brief stay at Westminster, Mr. Haweis migrated to St. Peter's, Stepney, but subsequently returned to Mr. Dickson at Westminster. Amongst those he interested by his advanced views, was the Right Hon. Cowper-Temple, then First Commissioner of Works, from whom he received an offer of the Incumbency of St. James', Westmoreland Street, which, with some trembling and much misgiving, he accepted. He was the youngest Incumbent in London, being then under thirty years of age, and the prospect before him was not very cheering. The Church itself was old and out of repair, and situated in a back street, difficult to find; the seats were mouldy and unsafe, and the congregation consisted only of a few old ladies.

His first step was to take a helpmeet, and he married the daughter of the late Mr. T. M. Joy, the artist, a young lady who exhibited in oils at the Royal Academy when she was only seventeen, but who is perhaps best known as the authoress of a little work entitled, "Chaucer for Children." The young Incumbent's second step was to erect a new organ, and lay down gas all over the Church, and in a few years the congregation had so increased that the whole interior of the Church was renovated by a general subscription.

During this time Mr. Haweis was busy earning fame out of the pulpit as well as in it. He was rapidly becoming well-known as a journalist of sound views and sharp critical ability. His pen was ever ready to advocate any measure for the benefit of the masses, or to denounce a social abuse. He was one of the earliest leader writers on the *Echo*, and having but little parish work in connection with his new Church, and being under no obligation to write for money, he was able to devote much time to literature and to the cultivation of natural literary gifts of no ordinary quality.

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He has contributed largely, at different times, to the *Quarterly Review*, the *Globe*, *Times*, *Telegraph*, *Contemporary Review*, *Good Words*, *Argosy* and *Encyclopædia Britannica*, and for a year acted as Editor of *Cassell's Magazine*.

As an author, Mr. Haweis is perhaps even better known than as a journalist. His best known work is "Music and Morals," now in its seventh edition, "Thoughts for the Times," is in its eleventh. He has published, besides, four volumes of sermons, full of clear, terse, practical teaching; many of them dealing with matters of simple, everyday life, others grappling boldly the advanced questions of the day.

We have seen what Mr. Haweis' religious tendencies were in his boyhood, and how in his later youth he made a careful and minute study of theology, and the different doctrines of the many sects which find shelter in the English Church; and when the present religious revolution began its slow movement through the cultivated portion of society, unsettling men's opinions on the old questions of dogma and Biblical infallibility, Mr. Haweis stood fearlessly forth, and shewed how the world was ever progressing, how on all subjects old ideas must in time yield to new ones, and how he would not help to sweep away the old forms and doctrines, but would rather assist in moulding them to the needs of each successive generation.

On the secession of Mr. Stopford Brooke to Unitarianism, Mr. Haweis took occasion to define the position of the Broad Church clergy and their theory of the National Church. He declared that the Church existed to teach religious truth—that as all churches had erred in practice and doctrine, the Church was not infallible—that conscious of this she allowed her ministers great latitude in doctrine and practice—the limit of latitude was no longer determined by the law, often a dead letter—but by the enforcement of the law—that the liberal clergy should continue to teach what they considered to be religious truth within the Establishment and leave the Administration to expel them, but never forsake her voluntarily as long as the Church permitted them to remain.

He dwelt on the various secessions for conscience sake that had weakened the Church and pleaded an opposite policy of National comprehension.

Many of the deepest thinkers of the day are on his side, and many of the foremost writers, politicians, and scientific men of the day may be seen amongst the congregation in Westmoreland Street. In the summer of 1873 he was

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chosen by the Dean of Westminster as special preacher at the evening service in Westminster Abbey; and on several occasions, when his Church has been under repair, he has preached to large congregations in St. James' Hall.

In society Mr. Haweis is a bright and genial companion, and a welcome guest amongst many classes. As a leader and teacher of men, he holds that he should mingle freely amongst men in their pleasures and amusements, as much as in their strife, care, and sorrows. An ardent lover of music, he is a frequent attendant at high musical gatherings, and he is not an unfreqent visitor to the Lyceum Theatre. His pamphlet on "Shakespeare and the Stage," has been reprinted in America and circulated throughout the colonies. Keeping ever before him the needs of the poor of his generation, he is one of the foremost in agitating for open-air spaces for the million, and the opening of museums and picture galleries on Sunday.

The Earl of Wharncliffe.

THE Right Honourable Edward Montagu Stuart Granville Stuart-Wortley Mackenzie, Earl of Wharncliffe and Viscount Carlton, was born on December 15, 1827. He was educated at Eton College, entering the Grenadier Guards in 1846. In 1851 he retired, travelling some four years in Ceylon, Australia, China, Egypt, &c. He succeeded his father, John, second Baron Wharncliffe, in 1855. The Earl of Wharncliffe's mother was Lady Georgiana Elizabeth Ryder, daughter of the second and present Earl of Harrowby. Lord Wharncliffe is a Deputy-Lieutenant and a Magistrate for the West Riding of Yorkshire, and a Magistrate for Forfarshire; he was Lieutenant-Colonel 1st West York Yeomanry Cavalry from 1859 to 1861, and Lieutenant-Colonel of the 2nd West York Rifles from 1861 to 1871. when he became Honorary Colonel. He married in 1855 Lady Susan Charlotte Lascelles, second daughter of the third Earl of Harewood, by whom he had issue one son. Lord Wharncliffe was created an Earl of the United Kingdom in 1876 by Lord Beaconsfield.

It is apprehended that most Englishmen are familiar with the brilliant history of Lady Mary Wortley Montagu. Lady Mary Wortley Montagu, *neé* Lady Mary Pierrepoint, and of

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whom the present Earl of Wharncliffe is the great great grandson, was the eldest daughter of Evelyn, Duke of Kingston. Displaying the greatest attractions of person as well as powers of mind, she presided over her father's household even before she was out of her teens. She soon became an accomplished linguist, and was, moreover, an eager reader of whatever fell in her way in her mother-tongue. In 1712 she married Edward Wortley Montagu; her letters to whom, prior to her nuptials, have been published entire for the first time in the complete edition of her works by her great grandson (grandfather of the present peer), which prove that she had already attained much of that sharpness both of style and thought for which her writings are so remarkable, as well as a maturity of judgment far beyond her years. In 1716 Mr. Wortley Montagu was appointed ambassador to the Porte; and in August of that year he set out for Constantinople, accompanied by his accomplished wife. They remained in the East for two years, and it was during this absence from England that Lady Mary addressed to her sister, the Countess of Mar, Mr. Pope, and other eminent friends, the celebrated "Letters," upon which her fame principally rests. The pictures of Eastern life and manners given in these letters—and surely their perusal would, just now, repay all who take up the book—is admitted by those who have visited the Levant to be as absolutely correct as it is charming in literary style. Lady Mary's visit to Turkey, besides producing the "Letters," is famous for having been followed by the introduction, through her means, into this country of the practice of inoculation for the small pox, indeed it was introduced into the whole of Europe and also America. [Mather, Cotton, vol. iv., col. 150.] Lady Mary tried it on her only son. Of the next two decades of her life, and which she passed in England, the most memorable incident is her quarrel with Pope, an affair involved in some mystery, but in which it appears probable, as it has been well said, that "the vanity of the poet was as much to blame as the levity of the lady." During this interval she composed a considerable quantity of verse, which, after being privately perused by society, got into print and had some circulation. Her "Town Eclogues" are probably familiar to the reader. Lady Mary died in 1762. Her letters have also been published in New York (1856) in Vol. II. of "The Library of Standard Letters."

Passing through the next two or three generations, we come to the present peer, who is a worthy representative and descendant of so famous a character. That Lord

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Wharncliffe is a Tory of the old school is scarcely accurate; he is a Liberal Conservative, but he believes in benefiting his fellows on the old lines,and "does common things in an uncommon way." For example, he is a great supporter of the Free and Open Church Association, yet no one could have a greater regard than he has for vested interests. Such men as the Earl of Wharncliffe vividly realise that as long as we have pews *januis clausis*, so long will the bulk of the English people be alienated from their parish or district church.

Art has also ever found a consistent and persistent champion and advocate in the present Earl of Wharncliffe. In his place in the House of Peers he has been the apologist for the æsthetic. That his efforts have not always been successful, however, is the fault of the age in which he lives. Should there be a twentieth century *renaissance* of art, the Earl of Wharncliffe will stand in the same position with regard to it, that Canon Liddon stands in with respect to a revival, on primitive principles, of the Catholic Faith in England. He will have been its pioneer in more senses than one.

Lord Wharncliffe is a large landed proprietor, both in England and Scotland, and has a host of persons in his employ, and is ever careful of the interests of his dependents.

Helen Zimmern.

HELEN ZIMMERN, who by the introduction of Schopenhauer to the English public, has made a very distinct mark upon the literature of her day, occupies the peculiar position of being a thorough German scholar, a great admirer of the German literature and philosophies, and yet in all other respects being entirely English in her sympathies. This combination has specially fitted her for carrying out the work which she has done so well. She was born on March 25th, 1846, in Hamburg, a Free Hanseatic town, one of the few little Republics that are left. When she was four years old her parents brought her to England; she then had to learn English, although she also had to keep up her German. Since then she has lived in England,

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and her education has been English, so that her feelings and thoughts are all attuned to the country of her adoption, especially in the matter of politics. From 1850 to 1856 she was in Nottingham, a town in which no very developing influences are likely to be met with. In the latter year her family came to London. She was a delicate child, and in consequence received a somewhat desultory education, sometimes going to school, and sometimes having masters at home. At fourteen she was sent to a thoroughly good finishing school at Bayswater; a very excellent school where only a few pupils were taken, and their individualities were considered and developed. Helen Zimmern studied literature here simply from her interest in it; she preferred it to other studies, and she was encouraged in it as a special taste. She had no idea of it except as a pleasure; her father was a rich man, so that there was no intention of turning her education to any particular use. Reading was her pleasure, and "scribbling" she regarded merely as an amusement, never having come in contact with literary people, who regard it either as a fine art or a business. When she was eighteen years old, however, circumstances became changed, and she saw that it was necessary to do something by which she could be independent. She was still very delicate, and did not feel fitted for teaching, which she found was regarded as the only occupation possible for her. In the midst of this perplexity the accidental remark of her friend, Miss Elizabeth Philp, opened the way for her:—"Why don't you take to writing?" The idea was a novel one, but more acceptable than anything else, although some of the charm was taken away by the theory that fiction was the only form of "scribbling" which a woman could enter upon. Miss Zimmern leaned, from the first, towards the more serious literature as her field for work. But in the beginning, like all other young authors, she had to feel her way by degrees. The friend who had made the happy suggestion was acquainted with some literary people, and introduced her to Mr. Walford, then editor of *Once a Week*. He took her first contribution, "An Account of Goslar in the Hartz." This was in 1868. After that she wrote for the *Argosy*, and obtained work on some papers. *Good Words for the Young*, then began to take from her a series of fanciful stories for children, which appeared during '69, '70, and '71, and which were reprinted in 1873, by Henry S. King and Co., under the title of "Stories in Precious Stones." The collection was very successful, ran through three editions, and was well re-

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viewed. It was followed in 1874 by another collection, "Told by the Waves." In 1872 also she wrote a series of tales from the *Edda*, for "Old Merry's Monthly," very quaint and pretty stories, with the true old-fashioned fairy-tale colour about them. These pleasant old legends, where giants and gods make battle, and use magic weapons and hallucinations in the warfare, are very charming reading in these too realistic days. In 1873, Miss Zimmern first began to write critical articles for the press, chiefly for the *Examiner*, and principally upon German literature. In 1876 she made her mark by bringing out the biography of Schopenhauer. Years before this, when quite a young girl, she happened to read about Schopenhauer, and was so interested that she resolved in the future to write something about him herself. At this time although Schopenhauer's name was mentioned now and then in the newspapers, or some German scholar would refer to his philosophy, he was still unknown in England. Miss Zimmern thought there was a certain influence of pessimism arising in opposition to the ruling optimism, and that the time had come to introduce Schopenhauer to the English people. The result of this conviction was that she devoted herself, with that real interest now so seldom put by writers into their work, to the production of her "Schopenhauer: His Life and Writings." It is one of those rare volumes of biography in which, while there is never a dull page or a dry remark, so there is no triviality. This partly arises from the fact that Schopenhauer himself, though his theories and views must be repugnant to many, yet is so clear and brilliant in expression, and so practical in his thinking. He does not repel the reader, as do too many philosophers through their involvedness. In this volume, partly critical, and partly biographical, Miss Zimmern, whose marked peculiarity is a singularly clear brain and keen intelligence, has given us the picture of this most interesting character, with a thoroughly steady and solid touch. We have before us an outline of the man, his theory, his life, his work, his peculiarities, and his powers. This is true biography; no recounting of semi-scandalous stories, or enlarging upon the inevitable personal oddities of genius. The balance is kept, and while every side of a strange character is touched upon, nothing is made unduly conspicuous. The book made Schopenhauer known in England, and aroused an interest in Pessimistic literature. It had been Schopenhauer's intense desire to be appreciated and understood in England; but he would have been much amazed could he have supposed that the coveted introduc-

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tion would be given to him by a woman. He had a grand contempt for the whole sex, and considered women quite incapable of any intellectual occupation ; which opinion he was inclined to modify when late in life he found some ladies disposed to appreciate his own works ! But his disbelief in the mental powers or usefulness of women was so well known that Miss Zimmern's book might almost be regarded as the result of some pursuing Nemesis. Its mere existence disproves a great deal which he took the trouble to say against women. But he seems to have argued on a plan which is very dear to scientific minds, that of not allowing for any possibilities with which he has not been made acquainted. If a philosopher lives through the best part of his life without meeting with a sensible woman, he perhaps, rightly argues, from his experience of nature, that there are no such beings. Miss Zimmern was in Rome when her book appeared, and she thought little about it, except that she had accomplished a work which had been to her a real pleasure. When she returned home she found that the book had made a reputation for her. The press had taken it up universally ; it was very widely and very well reviewed. It attracted the attention of a great many eminent people ; and gave her, at once, her true standing as a writer upon subjects in which she was interested, and which she had specially studied.

Her next large undertaking was a book upon Lessing's life and works, of a very thorough and exhaustive character. This work has not the concentration which is so great a charm in her "Schopenhauer," but then the very nature of the subject prevents it, Lessing being so much more various and discursive in thought and production than Schopenhauer. Miss Zimmern is in reality Lessing's as well as Schopenhauer's first English biographer, although another work upon Lessing was issued from the press simultaneously with hers. Miss Zimmern's biography did not appear until 1878, but Messrs. Longmans had begun to advertise it in 1876, so that the plan of it, at all events, must have been completely formed by that time. It was delayed in appearing, partly through the severe illness of the authoress, and eventually the phenomenon occurred of Lessing being introduced to the English public by two biographies, offered almost at the same moment. Miss Zimmern's always bright and agreeable style makes this somewhat substantial piece of biography very pleasant reading, while it contains some interesting pieces of writing, such as those upon the history of German literature, upon Lessing's position as the

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originator of modern criticism; and it is brightened throughout with acute and original remarks.

In this year which witnessed the appearance of "Lessing," Miss Zimmern began to write for the German newspapers upon English literature, keeping them informed of all that was new or notable. Notwithstanding the abundant biographies of Lessing which already existed in Germany, Miss Zimmern's work was translated into German and was much liked, which shows there must be some inherent value in the book, and that its success here was not merely owing to the novelty of the subject. Thus she is as well known in Germany as in England; perhaps better, as journalism in Germany is not anonymous; the writers give their names instead of hiding behind the editor.

Miss Zimmern's preface to "Lessing's Dramatic Works," published in 1878 by George Bell and Sons, is perhaps one of the best examples of her attractive style. She is a very clear and comprehensive writer, full of appreciation and yet capable of just criticism and comparison, powers not common to all biographers. Her comparison of Luther and Lessing in this preface is very interesting, as also is the precision with which she marks Lessing's position in German literature.

Last year Miss Zimmern translated Lessing's "Dramaturgie" for Bohn's Library. She writes for the *Athenæum Spectator, St. James, Pall Mall,* various Magazines, the Italian *Rassegna Settimanale,* and for half-a-dozen German papers, having now taken her place in journalism as a writer upon the graver literature.

Sir Joseph Noel Paton.

THE subject of this notice was born at Dunfermline, in Fife, on the 13th December, 1821, and is now in his fifty-ninth year. His father, Mr. Joseph N. Paton, who died a year or two ago, was long a popular designer for the damask manufacturers, for which the town is noted. A man of no ordinary abilities, he was intimately acquainted with a wide range of subjects, and few of those who had the pleasure of meeting him in his pretty cottage at Wooers'-Alley, will forget the charm of his conversation, with its

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quiet touches of humour, and the variety of information which it revealed. He was a Fellow of the Scottish Society of Antiquaries, and a zealous collector of relics of every kind associated with the ancient palaces and general history of Scotland; of old casts, old books, old prints, old pictures, which literally overflowed his residence, situated on a picturesque spot, with its rocks and burn, its entanglements of trees and laurel thickets, one of the bends of the glen wherein stand the ivy-clad ruins of the Abbey and Royal Palace of Dunfermline. In 1819, he had married a Highland lady, who is described as a person of great nobility and unselfishness of character. Through his mother, young Paton could claim direct descent from the chiefs of some of the most famous and chivalrous clans of the North. Through a noble record of chieftains, her ancestors could be traced to King Robert the Bruce, and backwards, through two centuries of monarchs, to Malcolm Caenmore. No doubt from her the young painter had many exciting recitals of traditionary lore, which could hardly fail to exercise an influence on his character and habits of thought, and must have made him long for the time when he could embody them in definite shape.

Although he never studied at any public school of art, the circumstances of his childhood and early youth tended in no ordinary way to develop his taste for painting. The first proofs of his early talent were the natural outcome of this training. In 1838 he completed a water-colour drawing of "The Combat between Bothwell and Balfour," from Scott's "Old Mortality," which elicited the favourable notice of Mr., afterwards Sir George Harvey, and in the following year he illustrated another subject from the "Waverley Novels," "Annot Lyle Playing," from the "Legend of Montrose." In 1841-2, he supplied gratuitously illustrations for the *Renfrewshire Annual*, and contributed a number of verses to its pages. Wishing to complete his artistic teachings, he came to London in 1843, and studied for a short time in the schools of the Royal Academy, then under the superintendence of Mr. George Jones, R.A., from whom he received much kindness and advice. Here he designed, among other efforts of the same kind, representations in outline of Shelley's "Prometheus Unbound," and Milton's "Comus." Returning to Scotland in 1844, he sent to the Royal Scottish Academy, "Ruth Gleaning," his first exhibited painting, which by its simplicity and fanciful grace, attracted much attention; and in the same year he etched on copper, illustrations of

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"Prometheus Unbound," and "The Tempest." In the following year he contributed to the Scottish Academy, "Rachael Weeping for her Children," and "The Holy Family," the latter now in the collection of the Duke of Hamilton, and he also executed a series of etchings illustrating the once popular poem, "Silent Love." This year was marked by the famous cartoon exhibition in Westminster Hall. Young as our artist then was, he boldly entered into competition with many of the most eminent painters of the day, and it says much for his natural genius that the Commissioners awarded him one of the three premiums of two hundred guineas for his work, "The Spirit of Religion." The two other prizes went to Armitage and Tenniel.

In 1846 Sir Noël Paton produced the first of those charming conceptions of fairy-land in which he is without a rival. It is in such works as these that he has full scope for his poetic imagination, and every inch of the canvas glows with some dainty conceit or delicate play of fancy. His first two works of this class were "The Quarrel of Oberon and Titania," and "Puck and Fairy," from the "Midsummer Night's Dream," both exhibited in the Scottish Academy. To the oil-painting competition in Westminster Hall in 1847, he sent another of these subjects, "The Reconciliation of Oberon and Titania," and along with it a large work, containing many life-size figures, and evincing great beauty of execution—"Christ bearing the Cross." For these joint productions, so strikingly dissimilar in character, he received one of the three prizes of £300. The Royal Scottish Academy now elected him an Associate of their body, and purchased for a good round sum his "Reconciliation," which is now in the Scottish National Gallery. The same post brought him a letter from the Society for the Promotion of Fine Arts, offering him £100 more than the Academy for his picture, but, much to Sir Noël's credit be it said, he did not hesitate for a moment between the two offers. So great a favourite did the work prove to be that, last of all, the then King of the Belgians, expressed a strong desire, through Sir Charles Eastlake, the Secretary to the Royal Commissioners, to obtain the picture for his private collection.

Sir Noël's energy continued unabated. To the annual exhibitions of the Scottish Academy he contributed, in 1848, "The Meeting of Zephyr and Aurora," and "Selinus surprised by Ægle;" in 1849, "Theodore and Honoria," and "Puck's *Soirée Musicale;*" in 1850, the year in which he was enrolled Member of the Scottish Academy, "The Quarrel of Oberon and Titania" (bought for the Scottish

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National Gallery by the fine Art Association); in 1851, "Thomas the Rhymer and the Queen of Faries," "The Father Confessor," "Death of Paolo and Francesca da Rimini," and "Nimrod the Mighty Hunter;" in 1852, "Dante Meditating the Episode of Francesca da Rimini," "The Eve of St. Agnes; flight of the Lovers," and a beautiful specimen of sculpture, a basso-relievo representing "Christ Blessing Little Children." During the following years he also executed a large number of works, among them "The Dead Lady," "Pan Piping, "Faust and Margaret Reading," "Dante and Beatrice in the Lunar Sphere," and "The Pursuit of Pleasure." The latter, exhibited at the Scottish Academy, is now well known through the medium of engraving; it found special favour with the public, and Mr. Hill, the eminent print-publisher, of Edinburgh, bought it for £1,000, had it engraved, and cleared a very considerable sum by the sale of the prints, having previously disposed of it for two thousand guineas to Sir T. Graham Briggs, Bart. About this time also Sir Noël executed the first sketch for a picture of "Vanity Fair," introducing many hundreds of figures, which had it ever been completed, would probably have ranked among the grandest.

Hitherto, with the exception of the works sent to Westminster Hall, Sir Nëol had not exhibited in London: but in 1856 he commenced contributing to the Royal Academy. His first picture, "Home," representing the return from the Crimea of a soldier, who has lost one of his arms, enjoyed a wide popularity, and was designated by Mr. Ruskin, "a most pathetic and precious picture;" the artist was commanded by the Queen to furnish her with a replica for the royal collection at Windsor. In the following year the chief picture was "Hesperus," and at the same time he exhibited two beautifully finished landscapes in water-colour. The Indian Mutiny called forth "In Memoriam," which was subsequently, and more appropriately named, "The Rescue." The scene is laid in a dark cell in some Indian city, to which the wives and families of the European officers have fled for shelter from the blood-thirsty Sepoys, and the dangers of the fight that rages overhead. While unconscious how the battle rages, the door is opened by a a brave and stalwart Highlander of the 78th, and the anguish and resignation of the unhappy refugees are depicted with singular pathos and force. This picture was sold for £1,200. In 1859 Sir Noël executed two sketch models in plaster for the national monument which it was proposed to erect to Sir William Wallace, on Abbey Craig, near Stirling—one a Scottish cross, with statues, the other a Lion overthrow-

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ing a Typhon. This latter model had been selected by the acting committee at Stirling; but through complications to which it is not necessary to allude, it was eventually set aside, with the artist's sanction, though not with his approval, and a conventional tower adopted in its stead.

From this date there follows a long list of oil paintings, designs on wood, and sketches of all descriptions—among them, in 1860, "Silenus Singing," "The Entombment," and "Gethsemane;" in 1861 (the year of a visit to Rome). "The Islesman at Home," and "Dawn—Luther at Erfürt," which received the Hayward Gold Medal, at Manchester; in 1862, six illustrations of the Scottish ballad, "The Dowie Dens o' Yarrow," painted and engraved for the Fine Art Association, and an architectural and sculptural design, for a Scottish national memorial to the Prince Consort, which has been much admired by artists. In the succeeding year he executed a series of illustrations of the "Ancient Mariner" (originally sketched at Greenock in 1850), for the Art Union of London, and at Windsor he painted a small picture of "Her Majesty in the Death Chamber of Prince Albert," now in the private collection of the Queen, and also made numerous studies of Her Majesty and the Royal children, for a memorial picture. At the Royal Academy, in 1865, he exhibited "Fact and Fancy;" in 1866, "Mors Janua Vitæ;" in 1867, "The Fairy Raid;" in 1868, "Caliban Listening to the Music;" and since then many other notable pictures—"Faith and Reason," "Christ and Mary at the Sepulchre," "Satan Watching the Sleep of Christ in the Wilderness of Temptation," "The Man of Sorrows," "Christ the Great Shepherd," "The Man with the Muck-rake," "Thy Will be Done," and "Lux in Tenebris,"—the five latter works, life size.

In 1866, on the death of Sir John Watson Gordon, he was appointed to the office of Queen's Limner for Scotland, and the year following Her Majesty conferred on him, at Windsor, the honour of knighthood. He received, in 1876, the honorary degree of LL.D. from the University of Edinburgh. But it is not only as an artist that Sir Noël Paton is known; his two published books, "Poems by a Painter," which appeared in 1862, and "Spindrift," in 1866, are characterised by the elaborate detail and overflowing fancy which forms so great an attraction in his lighter works.

Like his father, Sir Noël Paton has been a considerable collector, and we understand that some of the most interesting Early Armour in the country is to be found in his possession.

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Lord Aberdare.

THE RIGHT HON. HENRY AUSTIN BRUCE, First Baron Aberdare, is the second son of the late John Bruce Pryce, Esq., of Duffryn, Aberdare, Glamorganshire, by Sarah, second daughter of the late Rev. Hugh Williams Austin, of Barbadoes. Mr. Bruce was born on April 16th, 1815, and received the rudiments of his education at St. Omer, in France, between the years 1821 and 1827. He then went to the Swansea Grammar School, kept by a distinguished scholar, the Rev. John Griffith, under whom he made considerable proficiency in the classic languages. In 1832 he removed to London, and studied Law for some years at the chambers of his uncle, then a leading counsel of the Chancery Bar (afterwards Lord Justice Knight Bruce). Mr. Bruce was a pupil in conveyancing of Mr. Dugmore, in whose chambers he met Mr. Gathorne Hardy (now Lord Cranbrook), and afterwards in Equity drafting of Mr. Sutton Sharpe, where he had for his fellow pupils the late Vice-Chancellor Wickens and Sir George Bowyer. He was called to the Bar in 1837, and although destined for the Equity Bar he attended a portion of the Oxford Circuit for a few years, and practised at the Usk Quarter Sessions.

In July, 1844, in consequence of ill-health, arising from confinement and study, he went to Italy, where he remained until July, 1845, and, on his return, abandoned the Bar, and settled at his present abode, Duffryn, which his father had quitted in 1837, on succeeding to the property of the Hon. Mrs. Booth-Grey, his cousin. The Aberdare property, which had originally been bought by his maternal great grandfather, William Bruce, in 1749, had, in consequence of the development of its mineral wealth, greatly increased in value, and needed supervision. In January, 1846, Mr. Bruce married Annabella, daughter of Richard Beadon, Esq., and sister to the late Sir Cecil Beadon. The care of the Aberdare estate not occupying all his time or thoughts, Mr. Bruce applied in 1847 for the Stipendiary Magistracy at Merthyr Tydvil, and filled that post until December, 1852, when, on the death of the late Sir John Guest, he was invited to stand for that borough, which he represented in Parliament until the General Election of 1868. His first wife having died in July, 1852, the subject of our biography married, in August, 1854, his present wife, the youngest daughter of General Sir William Napier, the historian of the Peninsula

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War. Although Mr. Bruce had been brought up in a Conservative family, he at once took his seat on the Liberal benches, voting the very night of his entrance into the House of Commons with the majority which overthrew the Government of the late Earl of Derby. His Lordship has been heard to attribute his departure from the political opinions of his family to the early reading of the lives of Sir James Macintosh and Sir Samuel Romilly, from which he discovered that all the reasonable reforms advocated by those enlightened men had been pertinaciously resisted by the chiefs of the Tory party, and that changes, the wisdom of which no one then disputed, had been denounced as dangerous and subversive by the men he had been brought up to admire. The doubts thus aroused in the justice of his youthful creed were strengthened by study and observation as time went on, and Mr. Bruce thus adopted from conscientious conviction those Liberal opinions to which he has since consistently adhered.

A severe illness (scarlet fever), contracted in the autumn of 1854, compelled Mr. Bruce to abstain from exertion for several years, and although taking an earnest interest in many political questions, and devoting much study to them, he rarely addressed the House. In 1861, he was appointed a Member of the Royal Commission to report on the health of miners engaged in other than coal-mines, and it was while occupied in that Commission that, on the resignation of the late Mr. George Clive, he received his first political appointment as Under-Secretary of State to the Home Department, over which Sir George Grey then presided. He continued in that office until 1864, when, an adverse vote in the House of Commons having led to the resignation by Mr. Lowe of the post of Vice-President of the Committee of Council on Education, Mr. Bruce was appointed to it by Lord Palmerston. He retained it under the Government of Earl Russell and Mr. Gladstone in 1865, until the defeat of the Liberal Ministry in 1866 on their Reform Bill. During the tenure of this office no change occurred in the system upon which the assistance of the State towards Elementary Education was administered; but Mr. Bruce was instrumental in passing two useful measures, one embodying the first considerable enlargement of the Factory Acts (by their application to the Potteries and several other industries) since the great Act passed by the exertions of Lord Ashley, now Lord Shaftesbury. This measure he had studied and prepared while at the Home Office, and it was at the request of the

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Government that he took charge of it when acting as Vice-President of the Council. The other measure was the Sanitary Act of 1866, which he prepared and brought into Parliament, and which was adopted by Lord Derby's Government and passed without alteration. But although Mr. Bruce had acquiesced in the educational arrangements then in force, it soon became clear that he was dissatisfied with them, and that his official experience had only deepened his conviction of their inadequacy to supply the national requirements.

In the autumn of 1866, he presided at the meeting of the Social Science Association, at Manchester, over the Section devoted to Education, and in his address, while recognising the progress made under the Voluntary System, he insisted upon its inherent imperfections, and the necessity of supplementing it by Local Rates.

One immediate result of this address was that Mr. Bruce was invited to take part in an Educational Conference at Manchester, held some six weeks later, which lasted for two days, on the first of which Mr. Bruce, and on the second Mr. Forster, presided. At these meetings the outlines of an Educational Bill was discussed and settled; and Mr. Bruce and Mr. Forster were requested to take charge of it. Mr. Bruce introduced it in the following session, in a speech of considerable length. It was warmly supported by Mr. Forster, and other leading promoters of education; but, of course, a measure of such magnitude could only be carried by a Ministry possessing the confidence of the country. Its leading principles, however, were identical with those of the Bill afterwards introduced by Mr. Forster on behalf of Mr. Gladstone's Government in 1870; and it is worth recording, as showing the rapid progress of opinion on this subject, that the concessions to the voluntary system, and through it indirectly to the Church of England, contained in Mr. Forster's measure, which in 1870, were so strongly opposed by the dissenters, were those which had been suggested by the Manchester Committee, composed though it was in great part of the leading Nonconformists of that city, as well as of other towns. Mr. Bruce again introduced his Bill (in 1868), but at that time the Government of Lord Derby had presented a measure of their own which, however, never got beyond the House of Lords.

In 1868, Parliament was dissolved. Merthyr Tydvil had received the right to elect a second Member, and three Liberal candidates presented themselves—Mr. Richard, Mr. Fothergill, and Mr. Bruce; Mr. Bruce was rejected.

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Upon the formation of Mr. Gladstone's Government, Mr. Bruce was appointed Home Secretary, although he was as yet unprovided with a seat in Parliament. A vacancy, however, occurring for Renfrewshire by the death of its Member, Mr. Bruce was, in January, 1869, unanimously invited to become a candidate for its representation, and was elected without opposition, and thus enabled to meet Parliament in February.

The Home Office is the department from which the largest number of administrative, as distinguished from political, measures is expected; although the great increase in the duties of the Local Government Board, to which several important branches of administration have been assigned, has of late years somewhat lessened this responsibility. The circumstances under which Mr. Gladstone's Government succeeded to office made it, however, incumbent on them to devote the chief part of their time and attention to strictly political matters. The Parliament of 1868 had been returned by a greatly enlarged constituency, and many reforms of great importance, long desired by the Liberal party, but hitherto regarded as hopeless on account of the difficulties attendant upon them, were expected from the new Ministry. This expectation was not disappointed. Religious equality was established in Ireland; its Land-laws were largely modified; elementary and secondary education were dealt with; Army reforms of vast difficulty and complexity were carried; the Ballot, after fights extending over two sessions, was secured; and the unsuccessful struggle to establish the higher education of Ireland almost ended in the overthrow of the Ministry. All these measures, each in its turn absorbing the greater part of the time at the disposal of the Government in one session, engaged the attention of Parliament almost to the exclusion of questions, interesting certainly, but of less Imperial importance. Hence the catalogue of measures carried by Mr. Bruce during his tenure of office as Home Secretary was shorter than it might otherwise have been. Yet it was far from barren. The Habitual Criminals Act, enlarged and extended by the Act for the Prevention of Crimes, has borne excellent fruits, and has had no small share in that diminution of graver crime which has been so remarkable during the last decade. The difficulties connected with the civil position of Trades Unions were settled once for all; and considerable modifications were introduced in the Criminal Law as affecting employers and employed. The operation of the Factory Acts was extended. The Mines

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Regulation Act gave, perhaps, as much security as a mere law can give to those engaged in a business essentially perilous; and the Licensing Act of 1872, although it fell far short in completeness to the Bill introduced by Mr. Bruce in 1871, has been admitted on all sides to have been efficacious in promoting public order. Much controversy arose on the Licensing Bill of 1871, which never got beyond a first reading. It was denounced by the Publicans as unjust and confiscating; it has been, however, highly lauded by licensing reformers as the most comprehensive and vigorous attempt hitherto made to deal with a very difficult subject of intense social importance. Mr. Bruce has more than once referred its failure to the want of sufficient public virtue in Parliament; but it may fairly be retorted that it is the business of a Minister to gauge public feeling, and not to propose a measure which he has not a fair prospect of carrying. This may properly be done by *private* members, bent on educating public opinion, and looking forward to ultimate, even if far-distant, success. But a Minister has to deal with the actual and immediate. It is, however, probable that any future measure of Licensing Reform will be founded on the Bill of 1871, which so incisively tested the courage of Members of Parliament far more dependent than now on the votes of publicans and brewers.

In the solemn and difficult administration of the Prerogative of mercy, Mr. Bruce has sometimes been taxed with laxity. It is to be observed, however, that this charge was more than once made in Parliament, founded on specific cases, and that in every instance Mr. Bruce was successful in refuting it and carrying with him the convictions of his hearers on both sides of the House of Commons.

The retirement of the Marquis of Ripon from the Presidency of the Council, and the expediency of providing Mr. Lowe some other office than that of Chancellor of the Exchequer, led to some modification of the Cabinet in 1873; and in July of that year Mr. Bruce became President of the Council, and was raised to the Peerage with the title derived from his native parish in Glamorganshire. The almost voluntary overthrow of Mr. Gladstone's Government in the early spring of 1874, however, prevented him exercising his legislative faculties on the congenial subject of education. Since that time he has devoted himself to the promotion of social interests rather than to political life. In 1875, Lord Aberdare presided over the meeting of the Social Science Association at Brighton, and delivered an address on

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"Crime and its Remedies," which condensed his experience at the Home Office, and excited much attention and some controversy. At the request of Lord Beaconsfield's Government Lord Aberdare presided over the Royal Commission on Noxious Vapours, and he has recently undertaken the duties of Chairman of the Departmental Committee on Intermediate and Higher Education in Wales. Indeed, it should be presumed that Lord Aberdare possesses a special aptitude for the duties of President, as we find him occupying that position in no less than four Royal Societies, namely the Horticultural, the Historical, the Geographical, and the Society for the Prevention of Cruelty to Animals. We should not omit from the catalogue the Presidency of the young and struggling University College of Wales, opened at Aberystwith.

Like his father, Lord Aberdare is a man of vigorous and versatile ability and of strong character, as indeed, were his two uncles (William Knight Bruce, the first Dean of Llandaff, and James Lewis Knight Bruce, late Lord Justice of Appeal.) But unlike his father, who was at first a Tory of the old school, Lord Aberdare is a Liberal by conviction. Mr. Bruce Pryce died a believer in the advantages of free trade, however, in which matter his conversion is due to the arguments of the subject of our memoir, the then Member for Merthyr. Lord Aberdare's influence has extended beyond the domestic circle, however, for he is in the true sense a statesman, and had it been so ordered that his Lordship should again have had a seat in the present Cabinet, he would have been a tower of strength to the Gladstone Administration.

Lord Aberdare edited in 1864 the Life of General Sir William Napier.

Walter William Skeat.

IT is tolerably well known, not to students in England only, but to a numerous band of scholars in France, Germany, and America, that the main object of Professor Skeat's life has been for a long time, and is likely to continue to be, the furtherance of a critical study of the English language. Out of the vast number of people in all parts of

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the world who daily use this wonderful speech, there are, of course, millions who never bestow a thought upon its construction, or even upon the correctness or incorrectness of the phrases they daily utter. Nevertheless, the multitude of those who take something like a reasonable delight in the history of our language and literature is very great, and seems to be increasing. And yet, amidst all the apparent interest which the subject excites, very strange and very disheartening to our best scholars is the undoubted fact that such interest is frequently of a very unintelligent kind, and greatly lacking in that particular element which it is usual to call "scholarship." Most particularly is this the case with the department of etymology, the reason being simply, that our schools, generally speaking, neither know anything about the matter, nor care to encourage a study which the universities can scarcely be said even to recognise in their usual curriculum. If you were to assert that the Latin *discutere* is derived from the prefix *dis* and *cudere*, to strike, scholars innumerable would at once refer you to *quatere*, to shake, instead, and you would be made to feel that you had blundered. But if you should make (as is done every week) the most preposterous statement conceivable relative to the etymology of an *English* word, some one would be sure to believe it, and it would hardly be possible to bring home to you the feeling that you had done anything ridiculous. You might, however, find that Professor Skeat would expose the mistake, if he could find the time, and if the error seemed to be worth "powder and shot." Thanks to Mr. Furnivall, and the editors of the Early English Text and other similar societies, the true beginnings of English scholarship, and of the application to English of the results of comparative philology, are beginning to appear upon the scene. And it is high time.

Mr. Skeat was born in London, in a house not long since occupied by a late Lord of the Admiralty (Mr. Goschen) on the 21st of November, 1835; and was an only son. Not a little did he owe to his father, who, during the course of a long and useful life, devoted himself mainly to two objects, viz.: that his son should receive a good education, and should also imbibe from himself his own very strong feelings on the subjects of honour and truth, involving a deep reverence for that which appeared to him to be straightforward and manly, and a strong indignation against every form of meanness, pretence, and unreality.

The early part of Mr. Skeat's life was uneventful, and of comparatively little interest. He was at school at Forest

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Hill, Sydenham; at Brighton; at King's College, London; and several other places; but mainly at Sir Roger Cholmeley's Grammar School at Highgate, where two of his class companions were Philip Stanhope Worsley, now no more, the admirable translator of Homer into Spenserian verse; and Richard Rivington Holmes, now librarian at Windsor. At that time his studies were mainly classical and mathematical, but he had already discovered that Spenser's "Fairy Queen," of which there was a copy in the Highgate School Library, was a book worth reading, and he took an early opportunity of "making the book his own" in every sense of the word. At Christ's College, Cambridge, he was elected Scholar in 1855, and then decided upon reading mathematics, taking his degree as Fourteenth Wrangler in 1858. With a view to holy orders, he next studied theology, taking a place in the first class of the Theological Tripos in 1859. In 1860 he was elected, on the same day with Professor Hales, a fellow of his College; but vacated the fellowship, by marriage, in the course of the same year. He then held two curacies, first at East Dereham, in Norfolk, and secondly at Godalming, in Surrey; and at this time it seemed probable that his life would be passed in a country curacy to the end of his days. There is much excellent work done in our country parishes by devoted men, which, spiritually considered, is really of a more exalted kind than any merely secular work; but such was not to be Mr. Skeat's mission. The question as to what he was to do in life was settled for him, indirectly but none the less certainly, by an attack of diphtheria, which nearly proved fatal, and for some time incapacitated him for performing any public church-services. Under the circumstances, and being under strict orders to "do nothing" for a season, he returned to Cambridge in the hope that, on recovery, "something to do" would be found there; and before long he was made a College lecturer in mathematics at Christ's College, an office which he held for seven years.

But a new career soon began. In 1864 Mr. Furnivall had started the Early English Text Society, and was looking about for editors. Mr. Skeat was mentioned to him as being an amateur student of Old English, and he undertook, on request, to re-edit the Scottish version of "Launcelot of the Laik" (formerly edited by Stevenson) of which the MS. was in the Cambridge University Library. The MS. was not exactly an easy one to begin upon, but the University librarian, known far and wide as a master of manuscripts, was at hand and always ready with help and advice; there-

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upon ensued an opening of the eyes as to the incorrectness of some at least of our printed texts, and as to the utter inefficiency of the things which used to be called glossaries*. Clearly, here was a new field and a wide one, there was much to be re-edited, and a great deal to be edited for the first time; and the work required to be well done. The texts must be faithful; the editorial conjectures must be given as conjectures only, not thrust in as authoritative; and in the glossarial department there was a whole forest of difficulties to be cleared away. The work, too, was worth doing; English scholarship had, almost, to be created, or at any rate, to be most carefully revised and set in order, so that the way might be cleared, as ere long it will be, for the elevation of English scholarship, and to the degradation and deserved contempt of the miserable guesswork which has been so long in vogue. The edition of "Launcelot" gave so much satisfaction that Mr. Furnivall at once entrusted to Mr. Skeat the preparation of a new edition of "Piers Plowman" from a collation of all the existing MSS. (there are forty-four) which seemed worth collating. This was accordingly, begun in 1866, but is not even yet completed; the glossary being still in hand, owing to the time required for it. The three texts of "Piers Plowman" were finished in about seven years, but the editor also found time, with characteristic energy, for new editions or re-editions of the "Romance of Melusine," "Pierce the Plowman's Crede," "William and the Werwolf," "Havelok the Dane, "Barbour's Bruce," "Joseph of Arimathea" (of which even the MS. was previously unknown), all published for the Early English Text Society; also a translation of Uhland's poems into English verse, a new edition of Chatterton, with an essay which entirely clears up the method employed by "the marvellous boy" for the manufacture of his Rowleian dialect; together with pamphlets, essays, and contributions to periodical literature, which the author himself could, perhaps, hardly enumerate. We should mention, however, his "Mœso-Gothic Glossary," as it is the only book on the subject written in English, all others being in German.

The study of English was much helped forward, about this time, by the institution of the Oxford and Cambridge Local Examinations, in which Mr. Skeat naturally took a lively interest, on discovering that the works of such authors

* There are of course honourable exceptions; notably Sir F. Madden's edition of Layamon.

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as Chaucer and Shakspere were actually, at last, admitted as reasonable subjects for study by learners. This movement led to the further institution of lectures to women in Cambridge, and Mr. Skeat has lectured on Chaucer, Shakspere, Spenser, Bacon, and the like, to successive classes, from the very commencement. This again, in its turn, led to his editions, for the Clarendon Press, of selections from Chaucer and "Piers the Plowman," and his Specimens of English from 1394 to 1597, as well as editions of "The Two Noble Kinsmen" and "Shakespeare's Plutarch."

Our great Anglo-Saxon scholar, John Mitchell Kemble, commenced, more than forty years ago, an exhaustive edition, from all the MSS., of the Anglo-Saxon and Northumbrian versions of the four Gospels, but hardly lived to complete St. Matthew's Gospel. The work remained untouched for many years, for the want of some one to complete it. At the request of the University of Cambridge, Mr. Skeat undertook to continue it, and has succeeded in publishing the three remaining Gospels. It is still, however, incomplete, as some notes on St. Matthew's Gospel are much needed before the book can be made altogether available for use. The execution of this task led to his appointment as Elrington and Bosworth Professor of Anglo-Saxon, on the establishment of this new professorship, in May, 1878. This appointment must have been most welcome and opportune to him, as nearly all of his work, up to this time, had been done either at a loss or at no great profit, out of hearty love for the subject and for the honour of England. His ambition to master the English language at all periods of its history, and in all its dialects, is one that is not likely to be quite fulfilled, but it has been fruitful in its results in furthering a better and sounder education.

His study of the dialects, had, however, one very direct result. Encouraged by Mr. A. J. Ellis and Mr. Aldis Wright, he resolved to imitate Mr. Furnivall, the founder of the Early English text, Chaucer, Ballad, and New Shakspere Societies, and to found a new society, by undertaking at the outset, all the main part of the work. This was the English Dialect Society, which soon involved him in a brisk correspondence with the various students of dialect in all parts of England. For three years he remained its director and honorary secretary, till, finding it was well established and fairly (though somewhat inadequately) supported, he resigned the directorship to a committee. This Society has already issued more than two dozen publications, of which the director contributed about a quarter himself, besides giving considerable help to other editors.

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The interest in a literary man's life lies chiefly in his works, and it is useful to describe, in some measure, the machinery by which our knowledge is improved; hence our details of Mr. Skeat's works have been given rather fully. It cannot but be a great satisfaction to a busy man, employed in furthering one main scheme, to find that his work is beginning to have its effect. It is by no means so safe and easy now, as it was a few years ago, to talk absolute nonsense about Early English; for the texts themselves can now be appealed to, the glossaries can be searched, and open absurdities can be manifested in their true light. Pretence of antiquarian knowledge can be detected and exposed, whilst, on the other hand, hard-working students who know what they are about, can be recognised, encouraged and helped forward. All such work, in the interests of truth and science, is worth doing and is worth doing well; and the steadier and more careful the work is, the sounder will be the results.

Many people have been much interested to know that the great English dictionary, founded on the materials collected by the Philological Society, and to be edited by Dr. Murray, is now well in hand, and is making as much progress, though necessarily slow, as could well be expected. The Etymological English Dictionary, now being written by Professor Skeat, and of which three parts out of four have already appeared, is really an entirely independent work; but its publication has been undertaken by the same University (Oxford), and is intended, practically, to clear the way for the larger work by the saving of Dr. Murray's time, and by bringing under his notice a considerable number of verified references and probable etymologies. Perhaps nothing in the history of the late forward movement in English scholarship is so thoroughly satisfactory as the true and hearty way in which the various workers are banded together, and the readiness with which they assist each other in furthering their common cause. It is a favourable omen; it proves the existence of a conscientious spirit in our working men, and is a sign that their efforts will assuredly prosper. And if a time is coming when our splendid monuments of literature, which may proudly challenge comparison with those of any nation, are allowed to be placed in the hands of our school-boys and school-girls, and when the Universities of England recognise the writings of Englishmen as not unworthy of study by English students, that will indeed be a day worth living for. And we hope Professor Skeat may live to see it.

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Professor Frankland.

IN these times when the importance and progress of all branches of science increases daily; when Germany, England, France, and America vie with each other in the learning and erudition of their professors and the extent of their schools; it is interesting to study the careers of those great men who lead the scientific opinion of the world. In chemistry, in all its varied branches, Dr. Frankland's name takes a prominent place. As a keen theoretical and practical observer, experimentalist, lecturer, and profound thinker, Professor Frankland has few equals. A knight of science, he has won his spurs in every field of chemical investigation. In physical chemistry, in organic and inorganic chemistry and in sanitary science his researches stand, an example to all times, of industry, perseverance and knowledge.

Edward Frankland, D.C.L., Ph.D., F.R.S., was born at Churchtown, near Lancaster, on January 18, 1825. He was educated at the Lancaster Grammar School, but soon came to London and studied chemistry at the Museum of Practical Geology under Lyon Playfair. He subsequently went to Germany, and at the Universities of Marburg and Giessen, he had the advantage of the experience and learning of such great men as Bunsen and Liebig. At Marburg his studies were crowned with success, and for a dissertation upon the discovery of a method for isolating ethyl, the radical contained in ethylic alcohol, and ethylic ether, he received the degree of Ph.D. This dissertation had great theoretical importance as demonstrating the truth of certain speculations on the constitution of organic radicals. Returning to England a brilliant career opened before him. He was appointed Professor of Chemistry in Owen's College, Manchester in 1851, and in 1857 he became Professor of Chemistry in St. Bartholomew's Hospital, London. During this period he was engaged in some important investigations in a new field of organic chemistry; and in 1849 the first paper on the subject appeared in the *Journal of the Chemical Society*, entitled, "On a New Series of Organic Bodies containing Metals." This most important research has revolutionised organic chemical theories; it gave Professor Frankland the first idea of his theory of the atomicity of elements. In his paper above mentioned he points out the analogy of the newly discovered organo-metallic bodies, with the inorganic compounds, containing the same metals. A long course of investigation followed these discoveries,

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and in 1857 a royal medal was awarded him for them by the Royal Society. The organo-metallic bodies discovered by Dr. Frankland, although they have not as yet been put to any practical use, possess properties which are of the greatest interest and theoretical importance. They are difficult of preparation, and some of them are dangerous to work with, many of them, as zinc-ethyl, being spontaneously inflammable. Owing to this property, all experiments with these compounds have to be conducted either in vacuo or in an atmosphere containing no oxygen. The number of these bodies is very great and almost every year adds fresh ones to the list.

The next step in Professor Frankland's career was his appointment to the Professorship of Chemistry at the Royal Institution of Great Britain in 1863, he did not, however, retain this position long, for in 1865 he was asked to fill a still more important post, that of Professor of Chemistry at the Royal College of Chemistry and School of Mines, then in Oxford Street, but since removed to the far more convenient and spacious buildings at South Kensington. A Fellow of the Royal Society since 1853, Dr. Frankland in 1870 received the honorary degree of D.C.L. of Oxford. One of the most important works of his life began in 1868, when in conjunction with Sir W. Denison, K.C.B. and J. Chalmers Morton, Esq., he was appointed one of the Royal Commissioners for inquiring into the pollution of rivers. The results of these inquiries occupied six large reports presented to Parliament, five of them dealing with the pollution of rivers by the drainage of towns and manufactures, and the sixth with the domestic water supply of Great Britain. This sixth report of the Commissioners is a conspicuous example of painstaking industry. It treats of the subject in its entirety. No argument is left out, no proof is wanting. Each statement is carefully verified by experiment and observation; and the whole work is filled with analyses and the most complete and minute details. All the analyses of waters were made by Dr. Frankland's own process, and the estimations of organic carbon and nitrogen by his combustion method. This latter process is one which has often been attacked, but its inventor has demonstrated beyond all doubt that it is not only the most accurate but the only method for determining the proportion of organic matter in water. The importance of the sixth report of the Rivers Commissioners cannot be too strongly insisted on. Through it an insight has been obtained into the water supplies to all the chief towns of Great Britain, and standards of purity

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have been given to all the companies. The London Water Companies send in, monthly, samples of their water for Dr. Frankland's analysis, and on the results he makes a report, which appears in most of the leading journals. A check is thus established on the Water Companies, and since this system has been in vogue the quality of the water supplied to London has materially improved.

In 1871 he was elected President of the Chemical Society, and in 1877 he became the first President of the Institute of Chemistry. This latter society, founded mainly through his exertions, has for its object the securing that public analysts and other persons holding important positions of this description are duly qualified for their work. To become a Fellow of this Institution it is necessary to pass a searching practical chemical examination. A theoretical examination must also be undergone. Great importance is attached to the practical examination in which the candidate's proficiency is fully tested. All the chemical articles in the Arts and Sciences division of the English Cyclopœdia were either written by Dr. Frankland himself or under his immediate supervision.

In 1866 was published in the *Journal of the Chemical Society*, his "System of Notation." By means of this system the formulæ of bodies, hitherto, for the most part, written empirically and without much regard to the constitution of the body, are made to represent graphically and to the eye, the mode of arrangement of the atoms comprising them in accordance with the atomicity of the elements they contain. This system has cleared up a great many points in organic chemistry, and by its means the causes of isomerism, hitherto unexplained, in organic compounds were elucidated. Two volumes of his lecture "Notes for Chemical Students" were published in 1876, based on the theory and written in the system of notation above mentioned. As explanatory works, when taken in conjunction with Dr. Frankland's lectures, these volumes cannot be over valued by the student. They enable him to obtain a better grip and a clearer understanding of his subject than any other more profuse treatise would do. The constitution of organic bodies is seen quite plainly by Dr. Frankland's method, and it is calculated to save the student much trouble in comprehending chemical reactions.

Dr. Frankland gave six celebrated lectures to teachers in training at the Royal College of Chemistry on "How to teach Chemistry." These have been put into a convenient form and published, making a valuable little handbook for would-be teachers.

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Among his contributions to scientific literature and research on various subjects, may be mentioned his memoir in the *Philosophical Magazine*, "On the Source of Muscular Power," (1866); "Observations Economical and Sanitary on the Employment of Chemical Light for Artificial Illumination"; "Contributions to the Knowledge of the Manufacture of Gas"; "Researches on the Influence of Atmospheric Pressure on the Light of Gas, Candle and other Flames." This latter paper, is a most important one on a most important subject, that of artificial illumination, and how best to obtain the maximum light from combustion. Before his researches the ideas on this subject were uncertain and misty; people had maintained that light was due to the presence of solid particles in the flame, whereas Dr. Frankland obtained luminous flames, such as that of arsenic burning in oxygen, where the existence of solid particles at the temperature of the flame was impossible. He also showed that the light was dependent, not only on solid particles, but on the temperature of the flame, the supply of oxygen, and on the density of the surrounding medium. "Winter Sanitariums in the Alps and elsewhere"; on the "Purification of Town Drainage and other Polluted Liquids"; and on "The Composition and Qualities of Water used for Drinking and other Purposes," are other of his more important papers. The second one deals with the subject of town drainage and the various methods which have been suggested for its purification. It points out the good methods and exposes the bad ones; such as the A B C process (alum, blood, and clay), one method among many, which depend on the formation of a precipitate by the purifying agent, with the inorganic salts, such as lime, magnesia, &c., contained in the water, whereby a quantity, and that only a fractional quantity of the organic and really noxious matters, is carried down with the precipitate.

"Researches on the Atmosphere of the Sun," in colaboration with Mr. J. Norman Lockyer, F.R.S., is a work which shows the varied genius of the subject of this sketch who can grasp, and treat with success so many different branches of science.

In 1878 Professor Frankland published "Experimental Researches in Pure, Applied, and Physical Chemistry." This is a large volume of over 1000 pages, issued by John Van Voorst, London. It embraces the more important researches of his scientific career. The volume is well filled with plates and diagrams of apparatus, used in research, together with many graphic tables illustrative of very ex-

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tensive series of investigations. The matter is arranged chronologically and grouped into subjects, with a new introduction to each chapter, showing its scope, the relations of the several papers to each other, and their bearings on subsequent inquiries. In this manner is brought together, in a most useful, interesting and able volume, the work and research done at different times, the chronicles of which are scattered through many scientific journals, magazines and periodicals. The work has been carefully edited and revised and brought up to modern times. In comprehensive detail, accuracy, and real work, the volume is of first merit and reflects the greatest credit on the writer. Among more recent papers may be mentioned the articles on "Dry Fog," and various contributions to Organic Investigation. In 1880, a "Handbook of Water Analysis" appeared: a very useful and valuable little book, containing much information connected with Water Analysis. Dr. Frankland's latest paper is one which was published in the *Journal of the Chemical Society*, for July last, entitled "On the Spontaneous Oxidation of Organic Matter in Water." This is a paper written in the defence of the "Sixth Report of the Rivers Pollution Commissioners," and in reply to an attack made by Dr. Tidy on certain opinions in that Report.

In conclusion, it may be stated that Dr. Frankland is an honorary member of many foreign societies, among others, he is Corresponding Member of the French Academy of Sciences; Foreign Member of the Royal Academy of Sciences in Bavaria; and of the Academies of Sciences of Berlin, St. Petersburgh and Bohemia. He is also Honorary Member of the Societies of Natural Sciences of Switzerland and of Göttengen; and of the Literary and Philosophical Society of Manchester; of the Chemical Societies of Germany, America, and Lehigh University, United States; of the Sanitarian Society of Dresden, and of the Pharmaceutical Society of Great Britain.

Karl Blind.

THE name of this celebrated democratic champion of German nationality, the friend of Freiligrath, the hapless German poet; of Louis Blanc, Ledru Rollin, Mazzini,

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Garibaldi, and a host of celebrated politicians and revolutionists now passed away, or on the brink of dissolution, has not been of late so prominently before the public as in the more stormy days that preceded the great war of 1870, when Germany was still split up into small kingdoms and principalities, and revolution was rife throughout the Fatherland. Karl Blind belongs to a great era of European civilization, an era inaugurated on the continent generally by the French revolution, and in Germany particularly by the poetry of Schiller and the patriotism of Körner.

He was born on the 4th of September, 1826, at Mannheim, in Southern Germany, a town bound up with pleasing reminiscences of Schiller, in the mind of every student of German literature; for it was there that the illustrious author of the "Robbers," of "Wallenstein," and "Mary Stuart," first met with success when his tragedy of "Fiesco" was presented to the public, and it was there that the great German poet passed what is called the "first period" of his distinguished career. It was no wonder then that Karl Blind had become impregnated at an early age with the revolutionary doctrines which had been immortalized by his illustrious countryman, who, however, had imbibed them himself from "the apostle of affliction—wild Rosseau." Herr Blind studied jurisprudence, literature, archæology and philosophy, at the famous University of Heidelberg, and afterwards at Bonn. The check placed by a despotic government on the liberalism of Heidelberg, did not damp the ardour of the subject of our present sketch, for at the age of twenty-two he became connected with the movements for freedom and union in 1848, and was, previous to the revolution, the means of establishing a great many Liberal associations among students, workmen, the gymnastic associations, and the army. He was also connected with the public risings at Carlsruhe in the same eventful period, when the tocsin of revolution was sounding throughout Europe, and with the agitation then universal in Germany for the establishment of a national parliament, freedom of the press, trial by jury, and other important ameliorations of the kind. He was wounded at Frankfort, at the time of the "Preparatory Parliament." He was then in the armed democratic rising led by Friedrich Hecker. In a second rising, after the battle of Staufen, in the Black Forest, he was made a prisoner, in September, 1848. He was tried by court-martial, as a member of the Provisional Government, and for having borne arms against the Grand-Ducal Government.

For a considerable period he was imprisoned in the fortress

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of Rastatt. Being liberated on the rising of the army, he was sent as diplomatic envoy, by the new popular government established at Baden, to Paris, and accredited to the French Republic, then presided over by Louis Napoleon. In consequence of the revolutionary demonstration, led, in support of the Roman Republic, by Ledru Rollin, who was the friend of Karl Blind, and whose cause the latter was on that account supposed to favour, the Prince President of the Republic, in defiance of the law of nations, incarcerated the German envoy, who had been made prisoner during the indiscriminate arrestations which were so characteristic of the third Bonaparte, and which he always caused to be made in times of popular discontent or trouble, when he felt his power liable to be enfeebled by the machinations of numerous, able, and powerful enemies. The liberation of Karl Blind was loudly demanded by the Left of the French National Assembly during a three days' debate, but he was, nevertheless, kept a prisoner in La Force for two months, and then conducted to the frontier. Banished to Belgium, he there rejoined his wife, who had suffered imprisonment previously with him in Germany for the cause of liberty, and had made many sacrifices, like her distinguished husband and partner in exile.

All this privation and imprisonment, all the personal and pecuniary sacrifices which this devoted couple have made, have not damped their ardour in the cause of freedom. Like the prisoner of Chillon, Karl Blind can say:

> "Eternal spirit of the chainless mind
> Brightest in dungeons, liberty thou art!"

and not all the Machiavellian intrigues, all the sweeping, iron-heeled despotism of Napoleon and Bismarck, have been able to take away his love of Fatherland, or to shake his resolute championship of social and political freedom. From Belgium Herr and Madame Blind came to England, the hospitable home of all the refugees from the continent, whom the waves of revolution, war, and despotism, have swept from their own troubled lands during times of political turmoil.

Karl Blind has now been in England for a long time, and is almost naturalized amongst us. He lives in South Hampstead, and for many years has been in the habit of spending his summers, together with Madame Blind, in one of the most pleasant of our pretty watering-places—Eastbourne. In London he is well known for his manly participation in national causes; his labours, at the head of the

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London Schleswig-Holstein Committee, for the deliverance of the German Duchies from Danish Dominion; for his vigorous protests against the oppression of Poland, and his leadership of the Germans who received Garibaldi in London. Recently he moved and drew up, in the London Anti-Napoleon Monument Committee, the address of welcome to the new French ambassador to this country, M. Challemel-Lacour. Poland claims his full sympathy and greatest attention. He realizes, even as did Campbell, the situation of that unhappy and down-trodden country: her cause has ever been dearest to his heart after that of his own country, and in 1863-64, he travelled England and Scotland lecturing on Polish oppression, being in close relations with the diplomatic representative of the then government at Warsaw. At that time he edited the *Deutsche Eidgenosse*, a democratic periodical. Later we find him foremost in the movement to raise a statue to the memory of Hans Sachs, the cobbler-bard of Nuremberg, whom Longfellow has immortalized for all who speak the English language; Hans Sachs, "wisest of the Twelve Wise Masters," the most renowned of the master-singers of Germany, as well as the most voluminous.

As an author, too, Karl Blind is well and universally known. His researches, labours, and productions in Germanic and Indian Mythology, his historical and political essays in the chief magazines, reviews and newspapers of Germany, England and America, are appreciated by all interested in contemporaneous literature and politics.

Among the leading magazines with which his name and writings have been connected are, *Fraser's*, the *Contemporary* and *Westminster Review*, the *Nineteenth Century*, *Cornhill*, *North American Review*, *Lippincott's Magazine*, the *Atlantic Monthly*, the *Gegenwart*, a sort of German liberal Saturday Review, the Berlin *Vossische Zeitung*, and the *New Free Press* of Vienna.

The war of 1870 against France, was supported by Karl Blind on patriotic grounds. He had previously done what he could, by speaking and writing, to warn against the fearful bloodshed which would be the result of any French aggression; and he is now, as he was then, an energetic and ardent advocate of fraternal union between Frenchmen and Germans.

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Alfred Hickman.

MR. ALFRED HICKMAN, the Conservative candidate, at the last general election, for Wolverhampton, was born in that town in the year 1830. He is the son of the late Mr. George Rushbury Hickman (a gentleman highly beloved and respected in Wolverhampton and the district).

Mr. Alfred Hickman has for many years been intimately connected with the coal and iron trades of South Staffordshire. During the late severe depression in trade, Mr. Hickman, at, we believe, considerable loss to himself, kept the whole of his furnaces in blast, and thus, by his generous conduct, saved many working men from poverty and starvation. Mr. Hickman has deservedly won the respect not only of the working men, but of the gentlemen of Staffordshire generally. Unlike many wealthy ironmasters, he resides, for the greater part of the year, near Wolverhampton, and thus gives the tradespeople of the town the benefit of his patronage. Mr. Hickman, though requested to contest the borough literally at the eleventh hour, yet came forward with hope and determination; and though he was beaten, he was by no means disgraced; though he was defeated by a large majority he was not disheartened; even his opponents acknowledged that throughout the contest, Mr. Hickman had in no instance acted other than a gentleman.

The election was generally, a very expensive one; Mr. Hickman's expenses were nearly £5,000. Mr. Hickman fought pluckily and bravely, and notwithstanding the undeniable victory of the Liberals, he (Mr. Hickman) offered to present himself again — should the opportunity ever arrive—to the electors of the borough.

After the election, the Conservatives of Wolverhampton determined to present Mr. Hickman with a testimonial for his services to the party, and though the amount of subscriptions was limited, a service of plate, value £600 was presented, subscribed for by nearly 3000 persons.

Birmingham and Wolverhampton have for many years been openly-avowed Liberal strongholds; and, while admiring the energy of the Conservative party, we cannot but think it rather useless expenditure, both of time and money, in contesting places, the party opinions of which are so well known, and holding with so firm a grasp on the minds of the people. We should like to see Mr. Hickman

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in Parliament, but nobody, we think, can deny that Wolverhampton is *Liberal* to the backbone, when the Liberal candidate gets a majority of over 5,000 over his Conservative opponent. What we maintain is this, it was foolish to bring a Tory candidate before Wolverhampton electors; if Mr. Hickman had contested some more moderate borough we have no doubt as to the result. Mr. Hickman would be an undoubted acquisition to the House; his vast practical knowledge would render him an incalculable boon to the legislature of this country; we hope that the time will come when we shall see Mr. Hickman seated—whether it be for Wolverhampton or elsewhere, the place matters not—in the House. If we had more practical men in the House of Commons we should hear less of the wild measures which well-meaning but mistaken theorists are constantly bringing forward. The good which a man like Mr. Hickman could do in Parliament is unknown; he is a manufacturer, and consequently thoroughly understands the wants and requirements of manufacturers; he is a large employer of labour, and consequently understands exactly the needs of the working man. We have only again to express our wish that the time is not far distant which shall see Mr. Hickman an active Member of Parliament.

George Nugée, M.A.

THE REV. GEORGE NUGÉE, Provost of St. Austin's Priory, and founder of the English Order of St. Augustine, was born on the 24th of July, 1819. He belongs to an old French Huguenot family, his ancestors migrating from Bordeaux to Dublin at the rescinding of the Edict of Nantes. Like the La Touches (with which family his own has since been connected by the marriage of his sister, Mrs. George La Touche), his ancestors on landing in Ireland joined the army. During the Irish Rebellion his grandfather served as an officer in the Dublin Grenadier Guards, and his son, the father of the Rev. George Nugeé, served in the same, winning the silver medal for the best shot in the 1st Battalion. After the rebellion, the father of the provost came over to England, and amassed a large fortune in trade in London. Here it was that Mr. George Nugeé—the youngest

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of three sons—was born. At an early age he was sent to Shrewsbury School, then in the height of its glory, under the late Bishop Samuel Butler, and in due course rose to the sixth form, being claimed as his "last pupil" by Dr. Butler, after his elevation to the see of Lichfield. During the years he was a scholar at Shrewsbury he took the lead, not only in studies, but in athletic sports, a silver hunting whip, presented to him by 300 boys as their huntsman, "round the wrekin," attesting this. The time now arrived for Mr. Nugée to go up to the University, and, acting under the advice of the Rev. Dr. Kennedy, then head-master, he was entered at Baliol College, Oxford, and competed for the first scholarship. In this, however, he was beaten by the present Lord Coleridge, but entering Trinity College, Cambridge, he soon afterwards obtained the first classical scholarship in that college, beating the present Mr. Justice Denman. Amongst his after college honours, Mr. Nugée won the English and Latin oration prize, of Trinity College, Cambridge, both in the same year. Mr. Nugée also won the members' prize, both as an undegraduate and bachelor for Latin essay, open to all the University. He was, in addition, placed first by the late Bishop Turton, the Regius Professor of Greek, in the Greek papers for the Craven University Scholarship, but his last University honour was the English prize essay on "Christian Education in India," established then for the first time in honour of Sir Peregrine Maitland, and of the value of one hundred guineas. It may here be noted that Mr. Nugée's health somewhat broke down towards the end of his career at Cambridge from sheer over-work, and he now took his first tour in Italy and the South of Europe. On his return from the continent Mr. Nugée was entered at the Inner Temple, it being his father's wish that he should go the Western circuit, and ultimately become a Member of Parliament. In this, however, that gentleman was destined to suffer disappointment, for during the time Mr. Nugée was reading law, he was also writing for the previously mentioned Sir Peregrine Maitland English essay. The adjudication of this prize turned the scale, and he determined to leave the Bar and take Holy Orders. Bishop Blomfield was at that time Bishop of London, by whom he was ordained, the bishop accepting Mr. Nugée's Maitland Essay in lieu of his attending the theological lectures at Cambridge.

The Rev. W. J. E. Bennett, who had then just commenced the Catholic movement at St. Paul's, Wilton Place, offered Mr. Nugée a title, whereupon he took up his abode in

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Belgravia, and was ordained deacon in St. Paul's Cathedral. It may be remarked that St. Barnabas' Church, Pimlico, was not yet commenced, but it was in consideration of Mr. Bennett's purpose to build such a new church, that Bishop Blomfield allowed Mr. Bennett to have two extra curates, of whom Mr. Nugée was one, and Mr. Sandham, now vicar of St. John's Wood Chapel, was the other.

Soon after this the Bishop of Madras offered Mr. Nugée a high appointment in his diocese, on account of his remarkable essay on "Christian Education in India." That prelate's brother, the Bishop of Jamaica, also made overtures to him, proposing to divide the archdeaconry of Jamaica, which was of the value of £2,000 per annum, into two separate archdeaconries. This he ultimately did, and appointed Mr. Smith, Mr. Nugée's fellow-curate at St. Paul's, Knightsbridge, to one of them. Mr. Nugée himself, however, did not go, on the ground that he could not bear a tropical climate. But it would seem that Providence had other work for him at home—of far more importance in its issue—for soon came the historic Gorham Judgment, in which Mr. Nugée, as a member of "The Committee of the London Union on Church Matters," took a public part, maintaining, in somewhat painful antagonism to his own vicar, and with equal boldness, that the Church of England was not herself committed to heresy by that judgment.

It was soon after this that the schoolroom at St. Barnabas' was completed, and Mr. Chirrol, the curate in charge, was to commence the services there; but on the Saturday previously he seceded to Rome, whereupon Mr. Bennett ordered Mr. Nugée to take his place suddenly on the Sunday morning, which he did, and gathering together some six of his old people in the district, began the congregation at St. Barnabas, which now numbers nearly 750 communicants.

It was not long after this that the deanery of Perth Cathedral, at that time only partly finished, was offered to Mr. Nugée by the three trustees. After the second offer, Mr. Nugée was on the eve of accepting the appointment, when Mr. Bennett offered him St. Barnabas. In this dilemma he accepted the London preferment, but owing to circumstances over which he had no control, the appointment fell through, and although it was offered him a second time by Bishop Blomfield himself, when he appointed the Hon. and Rev. Mr. Liddell to the incumbency of St. Paul's, Mr. Nugée declined it. He, however, at Dr. Blomfield's request, accepted the appointment of senior curate to Mr. Liddell, which appointment he retained for two years.

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Mr. Nugée had now served his apprenticeship in Church work, and was soon to be called to act on his own account. It was during his tenure of the curacy at St. Paul's, that Mr. Nugée had started the idea of establishing a Penitentiary or House of Mercy for the metropolis. After some three years' appeal to the public, Mr. Nugée succeeded in raising about £4,000, and the work was commenced at Park House, Highgate, he himself accepting the office of Warden for one year, in order to start the institution and establish the Sisterhood connected with it. This was one of the first and best works of Mr. Nugée's life.

The property itself was afterwards purchased for £12,000, and a beautiful chapel and refectory have been built, the lower five acres of land being let for building purposes, thus forming the nucleus of an endowment. Canon Carter, of Clewer, has affirmed it to be the most successful penitentiary in England, and the government authorities have confirmed this statement by their official reports.

The next church work to which Mr. Nugée applied himself was a Church Mission for London. In a printed letter, addressed to Archbishop Tait, then Bishop of London, he set forth the crying wants of the metropolis, and proposed two separate schemes by way of remedy for the evil. This letter met with the approval of the Bishop and the leading churchmen in London. As soon as the council had been formed by Mr. Nugée, at the request of Bishop Tait, it met for the first time in the Board-room of the Society for the Propagation of the Gospel, in Pall Mall. The meeting itself was greatly divided, Lord Lyttelton and others preferring the collegiate scheme; others—and amongst them the Bishop himself—preferring the more general missionary plan. The result, however, was that *both* schemes were approved. St. Paul's Mission College was started in Dean Street, Soho, Mr. Nugée being appointed at the Deanery, Westminster, as the first Principal of it; and the London Diocesan Home Mission was laid down, as it were, on the lines of the second plan. To this latter Mr. Nugée acted for some time as Secretary, only retiring from the council upon his taking the family living in Hampshire (Wymering). Mr. Nugée also resigned the Principalship of St. Paul's Mission College, Soho, although he for some time refused to do so. Here was a work in London after his own mind, and, in one sense, the creation of his own zeal and energy. How could he leave it willingly for any country living, however valuable? It was only reluctantly, and on the direct advice of the late John Keble, that he became Vicar of Wymering

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and Rector of Widley. The College in Soho did not long survive Mr. Nugée's severance from it, being ultimately broken up and destroyed. In this act of dissolution, however, Mr. Nugée never acquiesced, indeed, he protests against it to the present hour. It would seem that the Church of England was not yet ripe for a College, or Religious House. St. Austin's Priory, with its lay-brothers, is the same idea reproduced in more favourable times. Mr. Nugée soon set on foot a similar Order in his parish of Wymering. There he gathered more experience in the working of such a body, and the outcome of the whole matter is the Order of St. Augustine, of which the *Times* speaks as "the old system of brotherhoods adapted to our own times." It was at Wymering that Mr. Nugée exercised that hospitality which afterwards became so proverbial. On one occasion Queen Emma, of the Sandwich Islands, paid Mr. Nugée a visit for some days. But it is to the May meetings in the beautiful grounds at Wymering that the greatest celebrity is due. From very small gatherings they grew until they numbered 2,000 or 3,000 persons. The "Wymering May Queen" became quite a county institution, as it led to a gala-day, annually, in Portsmouth and its neighbourhood. Several times was the ceremony represented in the *Illustrated London News*, but it was more than a mere pageant, Mr. Nugée turning it to good account, and addressing the gathering. Mr. Nugée has reproduced this custom in London in the yearly crowning of the Rose Queen, or Rosière, as the French term it, the object in either case being the same, viz., to reward openly and publicly the best working girl of the year, chosen for her industry and moral conduct, and elected by the votes of fellow-communicants of her own sex.

One of the most interesting incidents at Wymering was the visit of the chaplains and other officers of the French Fleet, on the occasion of their coming to Portsmouth in 1866. Mr. Nugée was soon afterwards elected an Honorary Member of the Institution d'Afrique. The diploma of this society ensures the reception of its members in any part of the world where a French ambassador or consul resides.

The next important institution connected with Wymering, to which a passing allusion has been made, was the Sisterhood of St. Mary the Virgin, which must not be confounded with the Sisters of Mercy whom he established at St. Mary Magdalen, Highgate. It is a missionary sisterhood. Through their nursing capacities the Wymering Sisters were the first fully recognised and paid by the English Government. This

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fact was on one occasion notified to the late Pius the Ninth at Rome, by Mr. Nugée. "What," said the Pope, "does the English Government pay Sisters of Mercy (or charity) in the military hospitals? Talbot"—he said, turning to his chamberlain—"I never could have believed this possible." His Holiness afterwards received one of the sisters in audience and congratulated her.

Allusion has been made to the brotherhood which Mr. Nugée established a few years after his arrival into his parish at Wymering. The first house assigned to them as a residence was at Cosham. They soon, however, outgrew this, and were transferred to the Manor House, so that Mr. Nugée became now their resident superior, and took part in their community life. To this end he readjusted his household, dismissing his footmen and other servants; he also added a chapel and refectory, taking his meals with the brethren, and adopting their habit according to the Augustine Rule. There was a meaning in the choice of that particular rule, for the united parishes of Wymering and Widley were the original domain of an Augustinian Monastery at Sudwic or Southwick. The ruins may still be seen in Southwick Park, belonging to J. Thistlethwayt, Esq., having been granted to his ancestors by Henry VIII. But Mr. Nugée, in his own person, as vicar and patron, represented the Prior in his spiritual capacity. At last the time came for carrying out his desire of planting his work again in London, and he determined to resign his living and return to London, as soon as he could find a successor whom he could trust to carry on the work he had so far consolidated in the parish. He was not long in finding such a clergyman in the person of the Rev. H. B. Smith. Mr. Nugée offered him his senior curacy, and in less than three years afterwards he appointed him to the living itself. Mr. Smith is now Vicar of Wymering, while Mr. Nugée is again in London, having been led to establish a work so much more after his own heart.

Father Nugée is also well known in conjunction with Father Ignatius, (Mr. Lyne). It was at an early period of his ministry that he went over John Wesley's ground in Lincolnshire, in company with Father Ignatius; whilst in 1878 Father Nugée and Father Ignatius conducted a mission together at Sheffield, and also at Scarborough. Again, at the famous Derby Mission, Mr. Nugée took a most prominent part. Mr. Nugée has within the last few weeks been in communication with the Bishop of Rochester, as to placing his mission on a more recognised foundation.

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In the widely known volumes of "Essays and Sermons on Re-union," we find two of them written by Mr. Nugée.

Whilst mentioning Mr. Nugée's writings, we may especially mention his lectures on the "Seven Last Sayings of the Cross as applied to our Own Deathbeds." The book itself has had a considerable sale amongst all classes of society. His lectures, also, on "The Holy Women of the Gospel," his "Plea for Church Dispensaries," his "Lectures on Dissent," "St. Austin's Manual for Working Men," "Sermons on Conversion," "Emmaus," and "Instructions on Confirmation and Holy Communion," are amongst his writings which have been best received by the public; and we understand that some leading members of the Church of England have been lately urging him to publish as a contribution to the future history of the catholic revival in the Anglican Church, certain facts and experiences of the church movement during the last four decades.

Lastly, we might have much to say of Mr. Nugée's travels, more especially in Spain, Palestine, and last year in the United States of America. His public lectures on Palestine, as delivered at Derby and other places to 2,000 working men in the drill-hall, are well known, were it only for the beautiful views which he has himself collected, and with which he always illustrates that lecture. The provost's last public work is in connection with the Jews, and the purchase of colony for them on the East of Palestine.

We may add that Mr. Nugée was elected a Fellow of the Royal Historical Society in 1878.

Ernest Crofts, A.R.A.

MR. ERNEST CROFTS is still in the very early prime of his manhood, and probably has his best picture yet to give to the world, though he has done a great deal of good and powerful work since he first began exhibiting in the Royal Academy in 1874. He was born at Leeds, in September, 1847, and has, therefore, just completed his thirty-third year. He is a son of John Crofts, Esq., of Adel, near Leeds; a Justice of the Peace, and grandson of the late Rev. W. Crofts, B.D., Vicar of North Grimston, near Malton. One of his maternal uncles was the late

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Rev. William Carr, B.D., of Bolton Abbey, in Yorkshire. Mr. Crofts was educated at Rugby public school, where he remained for several years; and after leaving there he went to Berlin. In this city he had plenty of time on his hands, which he devoted almost entirely to art, and the cultivation of his artistic tastes and powers. It was whilst in Berlin that he finally made up his mind to follow painting as a profession, and with this object in view he returned to London and became a pupil of the late Mr. A. B. Clay, under whom he studied hard for some years. Having mastered the early drudgery of his arduous profession, Mr. Crofts left London and proceeded to Düsseldorf, in which town he had the great advantage of pursuing his studies under Herr Emil Hünten, the well-known military painter to the Emperor of Germany, and himself an ex-pupil of Horace Vernet. Herr Hünten did much to foster and develope Mr. Crofts' talent for depicting military life, and for painting vivid scenes connected with wars and rumours of wars, which have always been the favorite subjects for his brush. In 1874, his great picture of the "Retreat," representing an episode in the Franco-German war, and which is now in the Public Gallery at Könisberg, Prussia, was hung at the Royal Academy exhibition, and in the same year another large picture, entitled, "One touch of nature makes the whole world kin," obtained the Crystal Palace prize medal. Since that date Mr. Crofts has never failed to contribute one, and sometimes two, large pictures to the Royal Academy Exhibition every year; so that though he prefers to make his home in a foreign land and to live still in Düsseldorf, where so many of his early student days were passed, he does not forget his father-land, nor are his fellow-countrymen allowed to forget him. Year by year we can trace the work accomplished, and the progress made, in the large historical pieces, which year after year are criticised by visitors to the Royal Academy. In 1875 Mr. Crofts sent us "Ligny," which was afterwards exhibited at the International Exhibition, Philadelphia. 1876 brought us a large picture representing "The morning of the battle of Waterloo," just when the first streak of day is dawning on the tired and bespattered troops; it is a subject keenly interesting to English hearts, and obtained a good deal of notice. A contemporary critic thus speaks of it:—"Mr. Crofts' large canvas is admirable in the grouping of the soldiers on the morning of the battle; the day is breaking, on a weary, wounded and mud-stained company, some lying on the bare ground with knapsacks for pillows, some up and preparing for the march. The

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artillery are just on the move, and the note of preparation is sounding. The tone of the picture reminds us of the French school; some of the individual studies of the men of the old guard are admirable."

The following year Mr. Crofts sent two pictures to the Academy exhibition; the first was "Oliver Cromwell at Marston Moor," which is now in the possession of Mr. John Rhodes, of Leeds. The groundwork of this picture was painted from a study made in his native county of Yorkshire, and very considerable character is shown in the portrait of the central figure of Cromwell. The second picture was by some critics considered the best he had yet exhibited, and represents a body of Ironsides returning from searching the house of a cavalier.

On the 19th of July, 1878, Mr. Crofts was elected as Associate of the Royal Academy of Arts; and in that year, besides his large picture of "Wellington on his March from Quatre Bras to Waterloo," in the Academy exhibition, he had a large picture entitled "The Morning of the Battle of Waterloo," in the Paris International exhibition. Last year (1879) "The Eve of the Battle of Waterloo" appeared in the Academy, and represents the French army retiring from the field, and Napoleon leaving his carriage and preparing to mount his horse; a most workmanlike piece of painting.

Mr. Crofts evidently glories in the great deeds of his native country in past ages, and in the triumphs of the English arms under her great generals of byegone days; and his last exhibited picture of "Marlborough after the Battle of Ramilies," shows a power and vigour of treatment that holds forth to the public a promise of even yet finer things to come in the Academies of the future.

Alderman Edward Samuelson.

LORD BROUGHAM, in his sketches of the statesmen of the reign of George III., frequently encounters the regret, so often felt by those who regard the matter superficially, that so much energy and enthusiasm of soul as had been expended in the interest of party, had not found common cause in the undivided channel of pure patriotism.

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But when the eyes of men, weary with the strifes of partisanship, looked regretfully back upon a time when no man was thought to be for party, and all men were believed to be for the state, the chronicler of the statesmen of the Georges was wont to remind them that in the struggle of two opposing forces lay the secret of a unity more mighty than outward concord could effect, more reposefully resistent of external assault in moments of peril, more helpful to the growth of public spirit, more conducive to purity of purpose and life. With yet greater lucidity and satisfying adequacy of expressional force, did Coleridge describe the uses of party, when he likened the unity and division that comes of it, to the iron girder that holds two objects at once together and apart—each the stronger for the other, each a part of the other, and both the better able, from co-existent agreement and antagonism, to resist all outward pressure.

Perhaps it would be hard to say what would be thought, by either of these leaders of the public opinion of the first quarter of the century, of the development, in this last quarter of it, of the party spirit their advocacy super-induced. It may be they would be startled to find that political partisanship had so penetrated the whole atmosphere of public life, that even corporate bodies, whose purpose is political neither in an imperial nor municipal sense, have become divided on a political basis, through whose agencies men rise to distinction and power. Yet the inference is an obvious one, that if in the much greater, because more direct and immediate, concerns of state, it is a good thing that energy should be stimulated, enthusiasm fired, and purity preserved, by the friction of opposing forces, the minutest sub-divisions of public affairs cannot be the worse for such friction. And, not to take higher ground, it may be seen that out of that struggle of party, which in municipal contests so often looks curious, not to say meaningless or ludicrous, springs much excellent effort, such as the dry-as-dust concerns of mere corporate management would be powerless to excite.

Political warfare, therefore, in our provincial towns, brings into merited prominence many highly capable men, whose energies, but for the spur given to them by such excitement as it entails, would probably always be spent in the every-day activities of commercial life, enlivened by such social enjoyments and æsthetic pursuits as most men of refined tastes and congenial environments find, in the off-hours of leisure, ready to their hand. It is probable that to active political partisanship is due the fact that in recent years the

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subject of these pages, Alderman Samuelson, has been a prominent figure in the public life of Liverpool. Not that his usefulness has at any moment been confined within the comparatively narrow limits prescribed by such partisanship, but that the energy and ardour of his political passion first attracted to him, and afterwards preserved for him, that due measure of public attention which is needed for any adequate public services whatever. Party antagonism, therefore, even in municipal matters, cannot be open to unmixed condemnation whilst it serves to bring into play for public uses, by what side-issue soever, the best energies of the best men available.

Edward Samuelson was born in Hamburg, in 1823. His father was a native of Virginia, his mother was a German. His family left Germany when he was five years old. He received his early education from the Rev. Jos. Blezard, of Hull, and his final training (when the family settled in Liverpool in 1837, and his father became a merchant there) from the Rev. George Stokes. This was prior to the building of the Collegiate Institution, which now divides with the Liverpool Institute (opened by Brougham) the task of whipping into shape the adolescent energies of the higher middle-class youth of Liverpool.

Very early in life Mr. Samuelson manifested a pronounced passion for music, and created some sensation as an executant and solo violonist at concerts given at (amongst other places) the Anacreontic in Dublin, in which institution the late Duke of Leinster and his sons, the Fitzgeralds, took a most lively interest. Mr. Samuelson's father, himself a consummate musician, parted with money freely when he discovered this undoubted bent for art, and at one time it became a serious question with him, whether his son should adopt music as a profession. Jullien made overtures of a flattering kind to both father and son to secure Mr. Samuelson as a soloist, but, contrary to the issue of almost all similar experience, it was found that the young artist had determined to pursue the business upon which he had at this period already entered, and in which he has now been engaged (with unbroken success throughout the interval) nearly forty years. Art is a jealous mistress who yields her best charms to those only who follow her with ardour and constancy; and usually (to drop the figure) where art asserts its sway the pursuit of it becomes a mania or madness (call it what we will) never to be relinquished at any cost of social, physical or even moral overthrow. Deliberatively the votary makes choice of life-long devotion linked

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it maybe, with life-long privation, no allurements of pecuniary advancement prove potent to turn him from his allegiance. Truly the pursuit of art were indeed rightly named a madness if only concrete net results formed the ultimate test of sanity; but happily the broken melodies and wavering shapes of much baffled purpose and hope deferred, are often soothed in the regretful retrospect and brightened in the shadowed prospect by a music that pipes to the inward ear the far sweeter unheard "melodies of no tone." Perhaps Mr. Samuelson chose by much the better part, when in 1845 he abandoned music for more prosaic tobacco, and became from that time forward a broker and factor in a profitable trade; but it was scarcely to be expected, that the liberal arts to which he had so early and so distinctively contributed his best energies, should yield up their sway of him absolutely. Indeed his public life has throughout been characterised by fine feeling for the educational influences of music and painting, and by determined effort to bring practically to bear the best popular effects of them.

As a staunch conservative in politics, Mr. Samuelson very soon became valuable to his party, and early in his public career he was singled out for that highest honour a municipal body can award, the mayoralty of his city. His occupancy of the civic chair was universally allowed to be distinguished by judgment, tact, prudence, liberality and general hospitality. The most noteworthy event of the year of his rule was, perhaps, the banquet he gave to Governor Fairchild of Wisconsin, upon his advent as consul in Liverpool. This was in itself at that moment an entirely happy thought. It will be remembered that the most amicable relations did not at that time (1872) exist between the men of the North and those of the South, and the banquet was a generously pacific endeavour to bring about a more fraternal feeling between seemingly belligerent parties, as well as to soften down the intemperance of prejudice which even yet existed on one side amongst men of Liverpool, who had not altogether outgrown the virulence of their northern antagonism or the violence of their southern sympathy.

Mr. Samuelson's political partisanship, though never wanting in ardour, appears rarely to outrun discretion, and it would assuredly be difficult to predict from mere observation of the tendency of party feeling, the side on which he would choose to range himself. As the consequence of this comparative, though never vain, wanton or obstinate, independence, the attitude towards him of the local press, whether liberal or conservative, has ever been an attitude of

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deference. His appearances in the council chamber, on committee and the like, are usually as welcome as constant, and his utterances there, (as on public platforms) are characterised by equal strength, point, and reasonable moderation. It would be idle to pretend that Mr. Samuelson has any claim to the place of the "one strong man in a blatant land," whose business it is to recall to a sense of duty the faltering energies of less ardent spirits; but if he is wanting in those forces of mind and soul by which men assert their right to rule their fellows, he is also graciously free from the pernicious littleness of the captious creatures of the juvenile school of only too modern reform, whose influence is very fast becoming general, and is nowhere more prolific or pitiable than in that municipal circle of which Mr. Samuelson is an old-time member. Perhaps it is a matter for surprise that Mr. Samuelson has never sought Parliamentary honours—his brother and nephew being notable Members of the House of Commons.

Probably the chief events of Mr. Samuelson's public life (those about which remembrance will henceforth centre) are linked with his early pursuit and life-long love of art. By his advocacy mainly, the Yearly Autumn Exhibition of Pictures came to be held in Liverpool, and out of that Exhibition came the princely gift of an Art Gallery by Sir A. B. Walker. Mr. Samuelson acted for years as Chairman of the Committee of Selection, and in that capacity did much laborious and generally unenviable work. One recent act of his in this connection excited much comment, not only in Liverpool, but also in London and throughout the provinces. Soon after he resigned his chairmanship, the hanging committee over which he had presided, exhibited on the walls of its gallery a notorious picture by an eminent artist, whose work is at all times characterised by strength and unity of style, archæological research and dramatic purpose, but rarely by more subtle delicacy of treatment than found expression in the picture in question. Further identification of artist or subject would perhaps be a work of supererogation, and all that remains to be added is that Mr. Samuelson protested against the exhibition of the picture on the ground of its violating all proper delicacy.

Out of his protest arose a long, angry, indeed acrimonious discussion on the propriety of the exhibition of the nude in art, in the course of which Mr. Samuelson held his way, modestly, but firmly maintaining, against much weak ridicule and with equally weak support, that such exhibitions were in all senses hurtful to the best interests of morality.

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And, indeed, amongst those who recognised not only the necessity of life studies, but also the beauty and joy of them, there were not a few who agreed in thinking that true purity of artistic purpose might well have found expression more proper to its instincts than it appeared to find in the case in question.

It cannot but be gratifying to Mr. Samuelson to see, growing up about him, an active, public art-feeling, such as he has long sought to foster, and if this result has, by any side issue, been the outcome of a political partisanship, which at the beginning was the primary agent in bringing to the front in Liverpool a man who might not otherwise have sought publicity, party friction even in affairs that seem to be wholly independent in politics, must be seen to be productive of good.

Walter Goodman.

IT is generally true that a talent for painting or music exhibits itself at a very early age; while literary taste or genius requires maturer powers and experience for its first indication. Walter Goodman was not many years old before he showed with what facility his fingers could wield the pencil, inheriting his talent no doubt from his mother, Mrs. L. Goodman, who for upwards of forty years has been a successful portrait painter, some of her works having been exhibited at the Royal Academy, among them being a half-length portrait of the late Earl of Westmoreland, which at present hangs in the council room of the Royal Academy of Music. Mr. Goodman began his art studies at the late J. M. Leigh's drawing academy in Newman Street, and was the youngest pupil at that time. Other pupils of the academy contemporary with Mr. Goodman, were P. H. Calderon, R.A., H. S. Marks, R.A., E. J. Poynter, R.A., G. A. Storey, A.R.A., and J. E. Hodgson, R.A., the late Frederick Walker, A.R.A., A. Boyd Houghton, the brothers Wyon, sons and successors of the engraver, Joseph Clark, W. Holyoake, and the late Walter Thornbury, afterwards art critic of the *Athenæum*.

After four years tuition at the Newman Street Academy, Mr. Goodman was admitted as a student of the Royal Academy, and in due course pursued the studies of the

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various schools of painting which were open to him. About this time an inclination for travel, combined with a desire to turn his knowledge of art to profitable account, induced the young artist to venture on a pedestrian tour through England and Wales. His knapsack wanderings, which like others of the kind, were not unmixed with romantic incident and adventure, lasted nearly six months, during which our pedestrian contrived to pay his way by taking portraits and sketches on the road. Much of Mr. Goodman's success in portraiture at this early period of his career was due to a likeness which he took of the very Rev. the Dean of Bangor, Mr. Cotton, which led to a number of commissions in North Wales, where the wanderer halted after his solitary journey on foot.

Upon his return to London, Mr. Goodman devoted his attention to figure subjects of the Webster School; his first original work of the kind called "Doctoring the Cane," was exhibited and sold as an Art Union prize at the annual Exhibition at Manchester. Mr. Goodman's next experience was a tour in the provinces with a theatrical company, by whom he was employed to paint scenery. These scenic attempts, besides the excellent practice they afforded, were of pecuniary benefit to the artist, as they were the means of obtaining for him a somewhat formidable order to paint for the United States, a series of panoramic views in distemper, illustrative of the Crimean war, an event which had not long terminated.

This work having been executed in Liverpool, the artist visited Germany, Switzerland, and Italy, passing nearly two years in Florence, where he resumed his art studies, and copied pictures in the famous galleries of that city. While in Italy Mr. Goodman became intimately acquainted with the late gifted Spanish painter, Mariano Fortuny, who was then engaged in making designs for his first important commission to paint a series of large pictures illustrative of the war in Morocco. Luis Alvarez, Stefano Ussi (painter of the "Expulsion of the Duke of Athens," in which Fortuny sat as a model for one of the principal figures), and other well-known continental painters were among Mr. Goodman's associates in Italy, where he also formed a close and lasting friendship with a young Spanish artist, a native of Cuba, named Joaquin Cuadras, who gave promise, and afterwards achieved some reputation, but unfortunately died in Rome at an early age.

From Italy, Mr. Goodman in company with Señor Cuadras, proceeded to Spain, where he remained nearly a year, and

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thence, *via* Marseilles and Paris to England. The companions, who had parted in Spain, met again in Scotland, where Mr. Goodman was engaged for some months in portrait painting. It was in Edinburgh that he painted a half-length portrait of the late James Hannay, then editor of the *Edinburgh Courant*, this being, we believe, the only occasion on which that eminent essayist sat for his portrait. The picture was exhibited at the Edinburgh Academy together with a likeness of David Smith, a brother of Alexander Smith, the poet.

In the following year, 1864, Mr. Goodman and Señor Cuadras set sail for Cuba, the latter's birthplace. There they remained five years, during which time their occupations were of a various description. Having spent much time in painting subject pictures of local scenes and incidents, landscapes, and portraits, they found that the fine arts were not as remunerative in the Spanish colony as elsewhere, and Mr. Goodman, therefore, devoted a portion of his leisure to journalism. He acted for some time as one of the correspondents in the West Indies of the *New York Herald*, and his perfect familiarity with the Spanish language enabled him besides to write for the Cuban local press. Among other contributions, he wrote a series of social sketches under the title of "Un viaje al Estrangero" (a foreign trip), descriptive of a visit he had paid to the neighbouring island of Jamaica. These sketches were afterwards translated into English by the author, for publication in a Kingston journal. Other literary work of this period included the adaptation for the Spanish stage of Maddison Morton's famous farce "Box and Cox," a commission entrusted to him for Señor Torrecillas, one of the most popular light comedians Spain has yet produced. Mr. Goodman also assisted in painting scenery for the theatre with which Torrecillas was connected, while he frequently took leading parts in performances, sometimes acting in conjunction with Señora Duclós, a famous Spanish actress.

While in Cuba an incident, which might have resulted in very unpleasant consequences, happened to Mr. Goodman. He and his friend Cuadras, accompanied by a negro servant, were upon a sketching expedition in the neighbourhood of St. Jago de Cuba, when they were arrested by the military authorities, and imprisoned in the subterranean dungeons of the Moro Castle, being suspected of taking surreptitious plans of the fortifications. Here they remained incarcerated until the English Vice-Consul, Mr. F. W. Ramsden, supported by Señor Cuadras' influential friends, interceded

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for their release. A full account of their imprisonment appeared in the *Times* of August 29th, 1864, and was commented upon in that and other journals. The Cuban revolution, which broke out towards the end of 1868, and in which Mr. Goodman became somewhat involved, led, in 1869, to his abrupt departure from the island, and many of the sketches and paintings which he and his companion had intended to convey to Europe, were, in the hurry of the escapade, left behind and never afterwards recovered.

Having visited Porto Rico, Santo Domingo, and other islands, Mr. Goodman parted from his companion, who went to Jamaica, while he himself proceeded to the United States. Here he remained the best part of a year, being professionally engaged in painting, and in 1870 he returned to England.

With the exception of a few wood-drawings, which appeared in the *Graphic*, and a large cartoon of a Mulatto girl, Mr. Goodman was, for reasons already stated, unable to avail himself in this country of his artistic efforts in Cuba. His West Indian experiences, however, were of use to him in a literary form, for, shortly after his return to London, he began a series of descriptive articles on "Social Life in Cuba," which, attracting the notice of the late Charles Dickens, were published in *All the Year Round*. These articles, together with a few others of a similar character, were afterwards reprinted in volume form, under the title of "The Pearl of the Antilles; or, An Artist in Cuba"; and being published at a time when public interest in Cuban affairs was aroused by the insurrection, and when no other work on the social habits and customs of the Cubans had hitherto appeared, Mr. Goodman's volume attracted considerable attention from the public and the press. Having lived five years on the island, and been thoroughly initiated into every phase of Cuban life, Mr. Goodman presents a complete picture of the social aspect of the country, such as few books of travel can pretend to, and such as would be impossible to a casual traveller. His style is bright and racy, his humour possessing a dash of cynicism not unpleasant. He has the power of bringing scenes and incidents vividly before his readers, though his descriptions are never mixed with that fancy which elevates description to the level of imagination. Some of the scenes which Mr. Goodman describes are full of poetic suggestiveness, but he naturally treats them from the painter's, and not the poet's point of view.

Besides these Cuban sketches, Mr. Goodman has contributed to *All the Year Round* and other journals, numerous

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articles on subjects connected with his art, and has acted as art-critic to the *Circle*, while it lasted, and various periodicals. He has also been an occasional contributor of wood drawings to the *Illustrated London News*, the *Pictorial World*, &c.

Mr. Goodman has exhibited figure subjects at most of the London and provincial picture galleries, making his first appearance at the Royal Academy in 1872, when he was represented by a Portrait. Since his return to England, he has devoted much of his time to portrait painting, among the earliest commissions he received being those executed for the late Mr. Thomas Brassey, and the present Member for Hastings of that name. Mr. Goodman was the first European artist who ever received a commission from a Chinese. In 1877 he was requested to copy for the Chinese Minister at Berlin, the "Madonna in Prayer" of Sassoferrato, in the National Gallery, and, this being approved, he was next commissioned, by His Excellency Kuo Sung Tao, first Chinese Minister to Great Britain and France, to paint his portrait and that of his wife, Kuo Tai-Tai. The first of these was exhibited at Burlington House in 1878, where it attracted considerable notice, both on account of the simplicity of the subject, and its own merits as a work of art. It would, however, appear to be contrary to Chinese ideas of propriety, to allow the "counterfeit presentments" of their potentates to be traced by the brush of the "outer barbarian," and Mr. Goodman's production, however worthy a place in Piccadilly, was considered unfit to be received by the Children of the Sun at Pekin. After some political controversy on the subject, during which it was alleged that the liberal-minded Kuo had incurred the Imperial displeasure by sitting to a European artist for his portrait, the picture was rejected, and not allowed to cross the Celestial seas. It therefore remained in this country, where it occupies a prominent place in the collection of a private gentleman, who purchased it from the artist. The portrait group of the minister's wife, baby and nurse, was, however, privately conveyed, along with the originals, to His Excellency's native place, and let us hope it may be the means of converting the conservative prejudices of the Chinese against European art.

Mr. Goodman's last representation of the Celestial form and feature, was a half-length figure painted in oils, called "A Chinese Lady of Rank," in her brilliant native costume. This picture he has had the honour of submitting to the inspection of Her Majesty and other members of the Royal Family.

Among more recent works from this artist's brush,

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mention should be made of his excellent portrait of Mr. Wilkie Collins, the eminent novelist.

Not being gifted with much imagination, Mr. Goodman is, however, able to paint with vigour and truth what he sees before him. His portraits, in no way idealised, are faithful likenesses. Though his eye for colour is generally true, his flesh colour is particularly happy. On the subject of flesh colour, Mr. Goodman recently contributed a very able paper to *All the Year Round*, in which he showed a sound knowledge of his subject.

Being still in the prime of life, it is to be hoped that Walter Goodman will yet accomplish much, both as an artist and an author.

John Francis McArdle.

JOHN FRANCIS McARDLE, whose name is associated with over one hundred pantomimes and burlesques, and whose humorous songs have obtained a world-wide reputation, was born of Irish parentage in 1841, at Liverpool.

He was originally intended for the Roman Catholic priesthood, and with that view spent five years at the great training college for that office at Ushaw, near Durham. While there, he carried off nearly all the principal prizes for success in the diametrically opposite, and apparently irreconcileable subjects of poetry and mathematics. Being entrusted with the direction of the annual Christmas productions and entertainments at the college, he was so imbued with the love of the dramatic art, that he sacrificed all hope of sacerdotal promotion to devote himself to the literature of the drama. At the age of twenty he was the editor of the Liverpool Roman Catholic paper, a journal since grown, under the tutelage of the Rev. James Nugent, the Liverpool philanthropist and "Modern Father Mathew," into a remarkable temperance organ with a very large circulation, and also of two weekly local satirical papers, entitled, *The Tomahawk* and *Pan*. After several years journalistic experience of a very varied kind, he was engaged as the working editor of *The Liverpool Porcupine*, a weekly journal, then conducted by the late Mr. Hugh Shimmin. Mr. Shimmin justly claimed to be the originator of the "Plimsoll" movement. He once suffered a month's imprisonment for a merely nominal libel

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on the owners of an alleged coffin-ship called "The Golden Fleece." Mr. Plimsoll himself showed the appreciation he had for the *Porcupine*, by writing regularly for it while he was carrying on his agitation, a few years back, for the safety of our sailors. But the cause had been powerfully agitated years before, as was also the movement for the social and sanitary improvement of our large cities by the removal of noisome courts and alleys, and the continuous supply of good water. Almost all the sanitary and philanthropic movements carried on at Liverpool within the last few years, were inaugurated by the advocacy, and the subjects kept alive in the minds of the public by the persistency of Messrs. Shimmin and McArdle, through the columns of their paper, *The Porcupine*. This journal can boast of being, next to *Punch*, the oldest satirical paper in the United Kingdom.

Mr. McArdle's humorous and critical articles on Art and the Drama became a prominent feature in this journal, and his independent unbiassed criticisms soon made his paper the standard theatrical paper in the North of England. He introduced the innovation on his paper of declining himself, and refusing to allow his staff to use the usual press privilege of free *entrée* to the theatres, banquets, &c. His pen, undoubtedly cut down many social abuses and shams, and he was never deterred from saying the truth by fear, or hope of favour. A few years ago a favourable criticism from the *Porcupine* was the stock quotation of the actor, actress, or author who had been fortunate enough to obtain it.

For a short period after this he was the sub-editor of a Dublin paper, and afterwards editor of *The Weekly News*, a Home Rule newspaper with a large local circulation. This was in the earliest days of the Home Rule movement, when such men as the late Isaac Butt, M.P., Professor Galbraith, of Trinity College, and other Irishmen of eminence, both Liberal and Conservative, were associated with it. These papers, while Mr. McArdle was associated with them, became very successful, and his able, independent articles made his pen quite an acquisition of importance to them.

After this he turned his attention more particularly to dramatic literature, taking pantomimes as his speciality. He devoted himself largely to the writing of these productions and Christmas burlesques for the provincial theatres, especially his native town—Liverpool, where he, on two successive Boxing-nights, had no fewer than six of his pieces simultaneously produced. These have proved so

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successful, financially and otherwise, that most of them are being reproduced every year. His "Sinbad" will be played in six different towns this Christmas, and it was produced at the same number of places last year. In the season 1876-7, he wrote the Covent Garden production of "Robinson Crusoe" for Mr. Rice, and last year he wrote the pantomime at the Surrey Theatre, entitled, "Aladdin."

In conjunction with Mr. Frank Green, who is also engaged in this particular branch of dramatic writing, he has written over a score of original and new pieces each Christmas, during the last three years. Their pantomime at the Theatre Royal, Manchester, last year, entitled, "Dick Whittington," cleared for the management, the magnificent sum of £7,800, thus being the most successful piece of the sort produced for the last ten years at any theatre in the kingdom. When it is noted that this work each year entails the writing within, comparatively speaking, a few days, of over six hundred songs, most of them, of course, written to common catchy airs, but many intended for republication in a form challenging strict criticism, the labour of pantomime production will not seem so easy.

Several of Mr. McArdle's dramas have been played, not only throughout the Home provinces, but have travelled all over America, and the Colonies, reaching even as far as the Antipodes. He is also the author of a dramatic extravaganza, entitled, "Round the Clock," which claims to have had, next to Mr. Byron's comedy, "Our Boys," the longest successful consecutive run ever known or heard of in dramatic records. As the writer of humorous songs, eschewing the vulgarity and obscenity too often associated with so-called "comic songs," and which "'Arry" is so fond of, Mr. McArdle's name is now widely known. His "Moods and Tenses," and his parodies of Irish and Welsh National Airs written, to use a "stock" phrase, for "both the stage and the drawing-room," have gained great popularity, while his burlesques and pantomimes are being played in both hemispheres.

Besides this great variety of dramatic and journalistic work, Mr. McArdle has just finished five dramas of entirely different types; one being a realistic play which is to form Miss Jennie Lee's next *piece-de-resistance*, taking the place of "Jo." This is entitled "FiF; or, Lost for Love," and professes to deal graphically with some of the most exciting incidents of the Communistic reign in Paris during the terrible winter of 1870-1. He has also in hand, in conjunction with Mr. J. T. Denny, a drama dealing with the present

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state of society in Russia. This was to have been produced early in the season, but for some reason or other it did not appear. Speaking of the collaboration of Mr. McArdle and J. T. Denny, the Liverpool *Wasp* remarked, "the combination of a good plot writer with such an experienced playwright as Mr. J. F. McArdle, should prove very successful." The *Manchester Sporting Chronicle* also speaking of the same incident, said—"The union of Mr. McArdle's great stage experience, and Mr. Denny's freshness of plot, and originality of construction, should be a successful combination for both."

Benjamin Ferrey, F.S.A.

BENJAMIN FERREY, who died in August last, was born at Christchurch, Hants, on April 1st, 1810. He was the youngest son of Benjamin Ferrey of that town, and comes of a French Huguenot family, their ancestors having come to England two hundred years ago at the time of the revocation of Edict of Nantes. Benjamin Ferrey evinced a natural taste for drawing from his early boyhood. In the year 1853, Mr. Ferrey took a two months' tour through France, Italy, Switzerland, and Germany, having the late Sir Gilbert (then Mr.) Scott as his companion. It was during this tour that he made a number of the excellent sketches that were subsequently lithographed for the Architectural Publication Society. He received his education at the Grammar School at Wimborne, Dorset. The father having no desire to act at variance with the bent of his son's inclination, immediately upon his term of scholarship being completed, placed him with the Gothic architect, Augustus Pugin. Long tours were made by Mr. Pugin accompanied by several pupils, during which many mediæval buildings* were most carefully measured and drawn to scale.

After several years of study, Mr. Ferrey entered the office of Mr. Wilkins for a brief period as assistant draughtsman, and there was engaged upon the drawings for the New National Gallery. In 1834 he brought out his "Antiquities of the Priory Church of Christchurch, Hants," the perspective and measured drawings of which he had been engaged

* Pugin's "Gothic Examples," "Gothic Specimens," "Gothic Ornaments," were afterwards published as the result.

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on for some time. In the literary portion of this work he enlisted the services of Mr. William Brayley, and was fortunate to secure able engravers for the plates. It was at this time or thereabouts, that he commenced practice on his own account as an architect in Great Russell Street, Bloomsbury, (exactly on the site now occupied by the British Museum), shortly after which he was commissioned by the late Sir George Gervis, Bart., to lay out his estate at Bournemouth (at that time a place almost unknown, the only habitations being a very small number of houses in the midst of woods and heath.) Sir George Gervis in a prophetic spirit at the time, predicted that one day Bournemouth would be a great and well known town, but few persons at the time supposed that it would develope as it has done. In 1842, Mr. Ferrey was employed as architect to superintend the restoration of the nave and transepts of the Lady Chapel, Wells Cathedral. He subsequently carried out for Bishop Bagot, extensive additions and restorations to the palace of Wells, as well as the restoration of the beautiful chapel there. In the competition for the Houses of Parliament, Mr. Ferrey acted as honorary secretary to the Committee of Architects, and was himself a competitor. In 1843 he designed the costly and beautiful church of St. James, Morpeth, in the Norman style of architecture, which was and is a building well thought of in the North of England, as a very successful adaptation of the grander features of that style. In 1845 he had come to be looked upon by the profession as one of the leading church architects of the day, and he was specially commissioned by the Baroness (then Miss) Burdett Coutts to design the church of St. Stephen, Rochester Row, Westminster.

From the year 1846 to 1853, Mr. Ferrey principally resided at the Grove Fair Mile, Henley-on-Thames, though at the same time having his offices in town. This was always considered by him to be one of the happiest periods of his life, the society in the neighbourhood being very congenial to him.

In 1870 he prepared designs for a proposed Cathedral, at Victoria, British Columbia, which designs will, in all probability, be carried out ere long. His latest work was the mansion of the Duke of Connaught, at Bagshot Park, which was commenced early in the spring of 1877.

Mr. Ferrey took a great amount of interest in the formation of the Royal Architectural Museum. He was one of the consulting architects to the Incorporated Church Building Society. For nearly forty years he was Hon. consulting

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architect to the Diocesan Societies, Bath and Wells, having early been connected with Somersetshire. We have already spoken of him as an accomplished architectural draughtsman; he was equally skilful at landscape, and in water-colours could use his brush with much skill. During his holidays he was wont to delight in the latter as a relaxation after his architectural work. He took a passing amount of interest and pleasure in music, particularly church music, and had a good baritone voice. About twenty years ago he invented and patented a mode of stamping plaster, which was very effective and also inexpensive. He had many pupils under his care, several of whom have distinguished themselves in the profession.

During the year 1861, Mr. Ferrey published his work, "Recollections of A. Welby Pugin," a work which received very favourable notice from the press and profession, and was also read by the public with great interest. In this work Mr. Ferrey gave a full and lucid account of the eminent man's life, ups and downs, pleasures and sorrows; he also gives some notices of the elder Pugin, and others of his eminent contemporaries, during the rise of a School of Art, the progress of which may be traced in the pages of the work; the pages are enlivened with many good illustrations.

Mr. Ferrey was one of the most eminent agents in the early days of Gothic revival; as a church architect he has not been excelled, and many of his buildings have the grace of the ancient examples alluded to. Mr. Eastlake wrote, in 1872:—"his architectural taste was for years in steady advance of his generation, and as an authority on Church planning and general proportions, he had scarcely a rival. His work possessed the rare charm of simplicity, without lacking interest. By the use of carefully studied mouldings, and a spare but judicious introduction of carved ornament, he managed to secure for his buildings a grace that was deficient in many contemporary designs which had been executed with yet more elaborate decoration, and at greater cost. His country churches are especially notable for this reticent quality of art." That architecture has been advanced by him there cannot be any doubt.

Benjamin Ferrey, with his pleasant countenance and winning manners, gained many clients, and almost invariably his clients afterwards became his personal friends. With young architects he was always very popular, and many can bear testimony to his good-nature and willingness to help in any difficulty by the aid of his extensive experience. In domestic life his evenness of temper was characteristic.

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In December, 1872, he married Emily, daughter of the late Mr. William Hopkinson, who survives him. By his first wife he leaves three children, a son and two daughters. The son, Edmund Benjamin Ferrey, who has been in practice about ten years jointly with his father, and on his own account, has taken the principal part in the business since the commencement of his father's long illness. This commenced in October, 1877, by a slight attack of paralysis, since which he was in delicate health, though up to the commencement of the present year he was able to spend three or four weeks occasionally in the neighbourhood of Bagshot, so as to superintend the work, as well as to obtain the benefit of pure bracing air. Within a few months of his death, though mercifully there was no return of paralysis, weak action of the heart rapidly exhibited itself, with other complications, and at half-past two on Sunday afternoon, August 22nd, after having lingered several days, he expired quite peacefully and painlessly.

Mr. Ferrey was one of the original members of the Architectural Society, and in the year 1839 became a Fellow of the Institute of Architects, he being one of its oldest members. He afterwards served on the Council, and was twice a Vice-President. In the year 1870 he was the recipient of the Royal Gold Medal as recommended by the Institute. It is with great pleasure that we add that Mr. Edmund Benjamin Ferrey promises to be an efficient successor to his lamented father.

Frederic Hymen Cowen.

OF the rising generation of English musicians no two names are so popular as Arthur Sullivan and F. H. Cowen. Though much younger than Mr. Sullivan, and with not so matured a genius, Mr. Cowen nevertheless runs his elder brother in art very close in the race for popularity.

Born on the 29th January, 1852, at Kingston, Jamaica, Mr. Cowen, while yet an infant, exhibited an extraordinary love of music, the sound of which produced in him the intensest excitement. At the age of four his parents brought him to England, and before he was six years old he began musical composition. His earliest efforts con-

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sisted of songs and waltzes, his first published work being the "Minna Waltz" for the pianoforte, which appeared in 1858. In the year 1860, when the young musician was only eight years of age, he composed and published a drawing-room operetta, in two acts, entitled "Garibaldi; or, The Rival Patriots," which was performed in private, the child-composer accompanying the vocalists on the harmonium. At this time young Cowen was placed under the tuition of Sir Julius Benedict and Sir John Goss (neither at that time being knighted), and with these masters he studied until the winter of 1865. During this period he composed many songs, as well as a trio for pianoforte, violin, and violoncello, which was performed at a matinee given by Professor John Ella. At the end of 1865 he went to Leipzig, where he remained some time, studying while there under Hauptmann, Moscheles, and Reinecke. Having spent six months in Berlin during the year 1867, young Cowen, on his return to London, devoted himself to composition of a more ambitious order than he had before attempted. His studies in composition and instrumentation, which he had diligently pursued, now began to bear important fruit. Between the years 1867 and 1870 he wrote a quartette for two violins, viola, and violoncello, an overture for a full orchestra (which was performed at one of the late Alfred Mellon's concerts), a fantasie sonata, a trio, a concerto for pianoforte, and a symphony in C minor, which latter was played at the composer's own concert at the Crystal Palace, and subsequently at the Philharmonic Concerts in Liverpool, on each occasion meeting with deserved applause, and creating an impression of great promise in the young composer.

In 1870 was produced, at St. James's Hall, Mr. Cowen's first important vocal work in the form of a cantata, entitled "The Rose Maiden." This composition, though exceedingly clever, and, as the work of so young a man, somewhat remarkable, is devoid of those flashes of inspiration which denote the presence of genius. The melodies are tuneful, and the vocal parts are written in a musician-like manner. The orchestration exhibits considerable skill and knowledge of the various instruments employed. This cantata was revived at the composer's concert at the Royal Albert Hall in April, 1873.

In 1871, Mr. Cowen was expressly engaged to write the incidental music to Schiller's "Maid of Orleans," for Mr. Kuhe's concert at Brighton, and the following year his "Festival" overture was produced at the Norwich Festival.

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Of this overture, which was written in the key of G major, the *Musical World* of September 28th, 1872, says:—"It is light in structure, and its prevalent style warrants a belief that it may have been suggested by the 'Ouvertura di Ballo' of Mr. Arthur Sullivan, apparently destined to find many imitators. Nevertheless, the themes of Mr. Cowen's overture are tuneful; its orchestration is very effective, and its development declares the hand of a musician, who though young in his art, has already acquired sufficient practice to write with fluency, and to work out any plan he may adopt with clearness and consistency." At this same Festival a song by Mr. Cowen, entitled "Marguerite," was sung by Madame Trebelli, and received with every mark of favour, the merits of the orchestral accompaniment being specially recognised.

In October of the same year, 1872, Mr. Cowen's Symphony in F, No. 2, was performed at one of the concerts of the Liverpool Philharmonic Society, and met with much success.

Of our young composer's next important work, performed at his own concert at Dudley House, on the 28th of May, 1874, an eminent critic, writing in the *Musical World*, says:—"Mr. Cowen vindicated his right to be regarded as one of the most promising native musicians by the production of a new MS. quartet, in C minor, for pianoforte, violin, viola, and violoncello. In this meritorious composition in four movements, the youthful author has implicitly followed the accepted models of the great masters. He has made no unavailing attempt at originality of design, but while taking as examples the orthodox forms of the best classical composers, he has invested his work with a character derived from his own musical tendencies. The *adagio* is a delightful composition; it is melodious and expressive, and amplified by counter subjects, agreeable modulations, and graceful passages, displaying unmistakeable thoughtfulness and artistic discretion." At the Birmingham Musical Festival held in August, 1876, Mr. Cowen's cantata "The Corsair," written expressly for the occasion, was produced with immense success. The libretto, which was adapted with some alterations from Byron's poem by Mr. R. E. Francillon, the novelist, furnished ample theme to the musical imagination. This composition, which is semi-dramatic in form, though very beautiful in parts, lacks that completeness and unity which can only be expected from matured genius. As in all Mr. Cowen's vocal works, its strength lies more in the orchestral

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than in the vocal portions. The local colour, to which the subject so admirably lends itself, is to be found principally in that part of the music entrusted to the orchestra. Some of the vocal numbers are very charming, but the gem of the composition is the "Dance of the Almas," which, thoroughly characteristic and melodious, is a delightful and refreshing piece of orchestral composition. This cantata, which is in every way an advance on the "Rose Maiden," was first submitted to a London audience at the composer's concert at St. James's Hall, in the early part of the past season, when it was received with great applause by the public and the critics. Among the vocalists who assisted at its rendering were Madame Marie Rose-Mapleson, Mrs. Osgood, and Mr. Barton McGuckin.

Mr. Cowen had long been attracted by that most fascinating though usually disappointing goal—the stage. The encouragement given to English opera is not very inspiriting to native musicians; in fact it is only the natural result of the deeply-rooted prejudice in England against anything musical, whether composition or performer, which is not of foreign production. Mr. Cowen, however, nothing daunted, determined to enter on that field of composition in which Balfe and Wallace, John Barnett, Macfarren, and Benedict had achieved fame. Selecting, therefore, a libretto founded upon the late Lord Lytton's popular drama, "The Lady of Lyons," he at once fixed the attention of the public by placing before them a story with which they were already familiar. "Pauline" was produced in November, 1876, at the Lyceum Theatre, by the Carl Rosa Opera Company, and its reception was in every respect favourable. It was frequently represented both in London and the provinces, and fairly proved to the British public that if encouragement were given to native opera there are composers amongst us equal to the task of producing operatic works.

Oratorio is always a tempting field to composers of a high order, and it is a class of musical composition which is always popular in England. Mr. Cowen was commissioned to write an oratorio for Mr. Kuhe's Brighton Festival, and choosing the Deluge as his theme, he set diligently to work at this his highest effort. It was produced at the Festival of 1878, which took place in February, and though the performance was by no means perfect, its reception was most favourable. The work commences with a kind of choral, instead of the usual overture, which is very lofty and bold in style. The catastrophe is treated somewhat dramatically.

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The cry of the drowning multitudes "Out of the deep we cry unto Thee," is thrice heard, each time interluded by a short recitative, and the whole ends with a grand chorus, "Thine enemies shall perish, O Lord." A noticeable number is the soprano recitative, "And God remembered Noah," in which the orchestra plays an important descriptive part, and this is followed by a beautiful and impressive contralto air with incidental choruses, "What is man that Thou art mindful of him?" This number is in many respects strikingly original, and its treatment is large and bold. Between the tenor air, "Behold, the earth is void," in which the desolate grandeur of the scene is graphically expressed, and the serene revival of nature in the soprano air, "The rain is over and gone," the contrast is most impressive. The concluding numbers of the Oratorio are grand and lofty, and quite independent in thought and execution. On the whole, Mr. Cowen has produced an oratorio worthy to take its rank with the other modern works of this kind, and by its composition has sustained the credit of English art.

Besides the more important musical works to which we have drawn attention, Mr. Cowen has composed between fifty and sixty songs and ballads, many of which have attained great popularity, the best known, being, perhaps, "It was a dream." In addition to his successful efforts as a composer, he has achieved considerable reputation as a refined and intellectual pianist, and an exceedingly able conductor. At present Mr. Cowen is musical director and conductor of the Promenade Concerts, held at Covent Garden Theatre, where by his judicious selections of the music, and his excellent leadership of the orchestra, he has become a popular favourite.

As a composer, although Mr. Cowen has not yet exhibited proof of the highest genius, he has nevertheless written works which are a valuable addition to the music of this country. They are characterised by independent thought, fine taste, and scholarly execution. Mr. Cowen has a rich fount of melody at his command, together with a student's knowledge of all the master-pieces of musical art; it may be predicted, therefore, from what he has already accomplished at the early age of eight-and-twenty, that he will yet enrich the music-stores of England with works which may win himself a lasting fame, and add honour to his country.

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William Rathbone.

THE name of Rathbone is as closely associated with Liverpool, as that of Sinclair with Caithness; and the firm of "Rathbone Brothers" is known in every port in the civilised world, which has dealings with the great Lancashire emporium of British commerce. The family originally migrated out of Cheshire, but for seven generations has been represented by Liverpool merchants, all without exception noted for their integrity and upright dealing. The grandfather of the present William Rathbone was a member of the Society of Friends, and published a volume on the subject of that community. His literary tastes are mentioned in the letters of Hannah More, and he was the friend of Roscoe, the elegant historian of Lorenzo di Medici, and also of the most eminent philanthropists of that day. He died comparatively young, but his benevolent disposition was inherited by his descendants, who have been the supporters if not the promoters of every movement for the advance of education, the cultivation of art, the comfort and health of the working classes, and the relief of the poor, which has been put forward in this part of England, at any time during the last sixty years. With a large floating population of British and foreign merchant sailors, 20,000 Irish residents, and a perpetual stream of intended emigrants halting there before committing their fortunes to the uncertain hospitality of a new world, Liverpool undoubtedly offers a vast field for the labours of the humanitarian, and it is a field which has been nobly worked. The Sailors' Homes, the Coffee Taverns, the training ships, the industrial schools, the system of parochial nursing, the working men's reading rooms, and adult schools, are perhaps unrivalled in any other crowded city, and in the establishment of all these admirable institutions, Mr. Rathbone and his relations have taken a prominent part. His brother, Mr. Samuel Grey Rathbone, was quoted by Mr. Mundella in the last debate on the school board system in the House of Commons, as "the first authority in the country on the subject of elementary education."

William Rathbone, of Green Bank, near Liverpool, was born in February, 1819, and is the eldest son of the late William Rathbone. He has been twice married, first in 1847, to Lucretia, daughter of S. S. Gair, Esq., and secondly in 1862, to Emily Acheson, daughter of Acheson A. Lyle, Esq., of the Oaks, county Londonderry, and has a

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large family of sons and daughters. He was elected the third member for Liverpool in 1868, from which time he was most diligent in his parliamentary duties; only speaking on subjects with which he was particularly familiar, and therefore always commanding the attention of the House. It is much to be regretted that the Bankruptcy Bill which he introduced, was not carried through to the full extent of its original purport, as he desired to render bankrupts liable to the extent of 20s. in the £ before they were clear of their debts. This was a very bold proposition from the representative of a commercial constituency, yet one which would have done much to raise the credit of this country; a credit which it is reported has been impaired of late years in the eyes of foreigners, by the enormous failures that have taken place during that period, and which, after reducing many creditors, both British and foreign to poverty, have in several instances left the debtor living in far more pecuniary ease, than those who have been ruined through his means.

Although a staunch Liberal, Mr. Rathbone neither advocates the disestablishment of the church, nor purely secular education, nor Irish Home Rule, and at the last general election, the Liberal party in Liverpool fearing to lose the 20,000 Irish votes, accepted the candidature of Lord Ramsay, now Earl of Dalhousie; and Mr. Rathbone was requested to oppose the late Home Secretary in South West Lancashire. He had too formidable an antagonist, and as Liverpool is included in that part of Lancashire, the Irish votes possibly turned the scale against the Liberal candidate. When Lord Ramsay unexpectedly succeeded to his father's peerage, Mr. Rathbone was asked to contest the vacant seat, but he declined, possibly thinking that with the Irish against him, the prospect of success was too uncertain. There is, however, no doubt that many Liverpool Conservatives would have voted for him on account of the respect in which he is personally held, and the successful Conservative candidate, Lord Claud Hamilton spoke very severely of the conduct of the Liverpool Liberals on the previous occasion, when he recently addressed his constituents. "You had here as your minority member," he said, "A man whom we on the Conservative side of the House, no less than those who sit on the Liberal side of the House of Commons, had learned to respect, and venerate, viz., Mr. Rathbone. He was a fair, and he was an honourable political opponent, and he understood the business of the great mercantile port which he represented. But the

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Liberal party took his services for naught, and when an occasion occurred . . . they exchanged their old and well tried commercial member Mr. Rathbone, for a young sailor of no political or parliamentary experience whatsoever."

Mr. Rathbone has never sought populariry in the ordinary acceptation of the term, he has worked well for the Liberal party, and if the people choose to return him, very well,—he will do his best to plead what he believes to be their true interests in the House; but if they do not elect him, never mind, he will not abate a title of his fixed principles to obtain their votes. In a public address, he once admonished the working men of Liverpool, in a manner which was much to their advantage, but which as it did not flatter them, they did not altogether like. He is said to have alienated the Irish by a speech of the same description. Yet there are few among the working class of that city who have not cause to bless this steady advocate of social reforms. His charitable donations which are most liberal, are generally bestowed in a way, rendering them unknown to any but the recipients, and his home at Green Bank has been widely noted for the last two generations, for its hospitality, and as being the resort of the philanthropist, and of struggling merit. His aged mother still resides there, and it is the centre, round which a numerous family party now assemble at stated times in the year. It stands about three miles out of Liverpool and commands a fine view of the estuary of the Mersey, and of the more distant hills in Wales.

It is probable that before very long, Mr. Rathbone will be seen again in his former place at St. Stephen's, and will doubtless as fitly represent the old cathedral city in his ancestral county, as the merchant princes of the modern Syre. He is the first President of the new Liberal Club in Liverpool which is to be opened in the middle of September by Lord Northbrook. Although several of his connections have made their mark in literature, notably the gifted authoress of "Lady Willoughby's Diary," we believe that a small volume entitled, "Social Duties: By a Man of Business," is the only publication that the late member for Liverpool has produced. In this book, he points out that the increase of wealth and luxury in this country, has produced a wider gap between the rich and the labouring classes, than was known in the days of our more simple-mannered forefathers. In commercial spheres this is especially seen.

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No one can lay down this book, without wishing that a few more on similar subjects would proceed from the same pen. Mr. Rathbone is a J. P., and Deputy-Lieutenant for the county of Lancaster, and a member of the Reform Club.

Edward Saker.

THE accident which makes a man of letters a journalist sometimes deprives him of opportunities of distinction in the much higher walk of poet; the rudimentary firmness of style and method and unity of expression which make an artist a portrait-painter, or confine his best energies to the production of mere sketches thrown off to meet the calls of necessity or flatter the demands of vanity, sometimes rob him of the renown that ensues upon the pictorial realization of epic works of art, packed with purpose, profuse in detailed thought and collaterel invention, heaving with energy, or restful in great, calm, statesque monotone. In quite the same way the business-like tact, the sure perception of the tendency of public feeling, the instinctive recognition of dramatic talent, the archæological and antiquarian research, the sense of scenic propriety, the due regard for the properly subordinated but equally necessary and beautiful musical and other accessories,—in a word the histrionic instinct which (being broad has had little time to become deep) makes a member of the theatrical profession a manager, often deprives him of opportunities for much more flattering (because more immediately personal) distinction as an actor. It is not saying too much to say that if Edward Saker had not for many years been bound to the managerial duties, attendant upon a large theatre in the provinces, he would speedily have bandied parts in London with some of those truly gifted comedians, whose names are constantly on men's lips. The "flattering vaine" of his ancient *Pistol*, the unctious humour of his *Touchstone*, (not to speak of many impersonations less known, perhaps, because drawn from obscurer sources but not less marked by subtle skill of handling) leave little doubt that if events had taken such a turn as had required that the actor should cast all his strong intensity into a single groove, the place he would have achieved in theatrical annals must have been a high and

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lasting one. But just as the dry, hacking, daily demands of journalism may bring into splendid relief, the wide assimilative and swift generative powers of the man of letters, but dwarf his genius for poetry, and just as the ceaseless calls of sketch-making or portrait-painting may develope the method of the artist on the side of insistency, but stunt his capabilities of high and sustained conception and varied manipulation, so the power of dramatic organization of which Mr. Saker gave early sign, may have held in necessary subordination the dramatic genius with which those capable critics who know him best accredit him most. Perhaps it is difficult to say whether the public loses or gains most (whatever the individual loss) by these handicaping environments of poet, artist and actor, and certainly in Mr. Saker's case, energy, such as would otherwise have gone off in histrionic creation, has been directed into so many, and these such excellent channels, that it seems impossible to see how the benefit to the public from any other employment of the actor's talent could have been greater than it is. For twelve years now Mr. Saker has acted as Manager and lessee of the Alexandra Theatre, Liverpool, and the house has throughout that period been conducted upon principles of such unfailing good taste and unstinted liberality as leave nothing to be desired for the credit of the theatrical profession in one of the largest and wealthiest cities of the provinces.

Mr. Edward Saker, son of Mr. W. Saker, (an actor of considerable repute in his day) was born in 1838, and is, therefore, still in the full vigour of mid-manhood. At an early age he was articled to an architect, but the profession which by force of some mystic affinity seems ever to give as many of its adolescent ornaments to adorn other walks of life as it retains for its own best treasures, soon gave this further offspring to the stage. At the age of sixteen Mr. Saker's connection with the stage began, though not yet in the full calling of actor. For four or five years he filled the position of treasurer at the theatre in Edinburgh, of which his brother-in-law, Mr. Wyndham, was manager. But just as the fascination of the footlights and the merited applause of crowded houses had enticed Mr. Saker from the obscurer, if equally artistic occupations incident upon the drawing-board and T-square, so they proved potent enough to draw him from the semi-commercial employments of a theatrical treasury. An opportunity finally offered, and at the age of twenty, the future comedian made his first appearance. The outset was not wholly encouraging. Like many an actor whose reputation subsequently attained utmost

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altitude, Mr. Saker's *début* was chiefly remarkable for conspicuous failure; for failure that first performance assuredly was in all that constituted utter overthrow. The piece was the burlesque "Medea," with the distinguished Robson in the principal part, and the overflowing audience that had been gathered together by the spell of that name whose characters have yet lost little of their wonted magic, hissed and hooted the poor tyro with a pertinacity which did more credit to their earnestness than to their graciousness or judgment. But whilst the crowds ever err in insight, individual eyes see clearly, and many competent persons present that first night noted genuine dramatic talent behind the veil of inexperience and uncouthness. Amongst these was the great modern comedian himself, and as Mr. Saker might at any time lay the flattering unction to his soul that he was not alone in such misfortune, whether meriting it or otherwise, and as he was neither unwilling nor unable to take practical advice graciously tendered, there remained no just cause why success should not follow upon a beginning even so unpromising and even damaging. Success did follow upon it. He was seen to be diligent, to possess a quiet humour, to have an unobtrusive manner, and these qualities speedily won for him, as they win for all others, a warm place in the esteem of those whose good opinion should outweigh a whole theatre of others. But Mr. Saker's reputation soon became not less general than well-grounded, and the quantity of his admirers not less desirable than their quality. He formed, however, in these early days, a lasting friendship with Mr. Henry Irving (an actor of fine and subtle genius, whose recent triumphs have no more than fulfilled the confident expectations of those who, like Mr. Saker, knew him in times of comparative obscurity), and the story of their connection is replete with incidents—some solacing to struggling talent, —others firing to youthful enthusiasm,—all amusing and instructive in the highest and ultimate degree. One of these forms the good story told by Mr. Irving himself (in the last Christmas number of *The Theatre)* of that first reading at which both actors were to have assisted, but to which, notwithstanding ludicrously prodigal preparations for the reception of countless crowds, not a solitary auditor asked admission.

From Edinburgh Mr. Saker made his way in 1865 to Liverpool, where, at the popular Prince of Wales Theatre, he made an assured hit on Byron's burlesque "Green Bushes" and (yet more signally) in the farce "Jenny Lind at Last,"

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which secured the then unprecedented provincial run of ten weeks, due, doubtless, very largely to his efforts. From Liverpool he went with Mr. E. A. Sothern (who like Robson had noted the young actor's genius) to the Théatre des Italiens, Paris, where his performances met with merited success. From this time forward Mr. Saker appeared in various parts and won general applause: His best remembered impersonations being *Captain Mountruffe* in Robertson's "Home," *Tom Stylus* in the same gifted author's "Society," *John Hibbs* in his "My Lady Clara," *Tom Sutherland* in old Dr. Westland Marston's beautiful "Favourite of Fortune," and *Moula* in H. J. Byron's "Not Such a Fool as He Looks." Most of these were Mr. Saker's original parts, and to the creation of them, he invariably brought a versatile talent, quiet humour, genuine pathos and unerring perception of histrionic limitations. As an actor he has an excellent presence, genial face, musical voice of sufficient if not great compass, and withal a modesty of manner that asks always the tribute of at least respect and attention.

In 1868 Mr. Saker became manager of the Alexandra Theatre, Liverpool, a large and handsome edifice newly decorated and enlarged. His rule there has uniformly been characterised by unswervering loyalty to his profession and a desire to ennoble and purify it. The best London companies are seen annually on his boards, and for luxuriousness, extra-liberality and unfailing good taste and artistic invention, his yearly pantomimes are believed to have no superiors and few equals in the provinces. Perhaps his chief enterprise, however, and the feature which mainly distinguishes his managerial sway, is his occasional revival of such of Shakspere's plays as most admit of mingled dramatic interest and spectacular display. Sometimes in collaboration with the late genial and gifted Charles Calvert, but more often unassisted, Mr. Saker has produced on the boards of his theatre—beautified and enriched by every accessory that can lend charm to most charming writings—"As you like it," "Winter's Tale," "Henry V.," "Henry VIII.," and "A Midsummer Night's Dream," the last being made remarkable and memorable by the happily-conceived expedient of training competent children to do the work of the tiny elves whose miniature perfection is so delightfully the soul of the comedy, whose lives are gay with magical revelry, who pursue the beautiful in everything and wage war with all ugly creatures—Oberon, Titania, and the fawn-faced, shock-pated little fellow, Puck, the jester of Fairyland.

We have one last word of serious counsel to offer Mr.

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Saker in all humility, and it is this: can he not now, as of old, establish in Liverpool a stock company of really high-class merit, capable of dealing adequately with the best modern plays for which he can secure the right of original production? Why should a city, second only to London in magnitude, be dependent upon it for all the plays and players it enjoys? Reputations are made in the metropolis, but there is no abiding necessity why they should not be established in whatever place exists an active and enlightened public opinion. Is Mr. Saker sure that no embryo talent lies, for lack of recognition, at his own doors? Three or four names of Liverpool authors are fast rising into established rank, and though it is believed that managers may not safely engage in the production of works by men whose places have not been fixed by London criticism, the opposite may prove to be the case. Mr. Saker married an accomplished actress in Miss Mary O'Byrne: cannot she aid him in an endeavour to deal loyally with the known, if untried, talent of the city that rewards his power and industry so liberally?

James Allanson Picton, F.S.A.

MR. PICTON was born in Liverpool on the 2nd Dec., 1805. His family had been settled at Grappenhall in Cheshire for many generations. His father was a timber merchant. At an early age he entered the office of Mr. Daniel Stewart, architect, to whom he afterwards became partner, and whom he finally succeeded in business, from which, again, he retired in 1866. Such is the most meagre, and, at the same time, the most adequate statement of the few leading events in a long life characterised throughout by untiring energy, and distinguished by the warm public interest that has gathered about it. The wonder is how a career seemingly so uneventful, can really have been filled with important incident. There must (to rehabilitate the phrase John Bright made popular) be incident and incident: first, incident of a kind that leaves an enduring mark behind it on all whom good, or, it may be, ill hap brings near it; and next, incident of a sort that exists independently of its environments, neither obtaining aid from them nor yielding it to them. And so, in large part, to the latter order must

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perforce belong the incidents that have made up the public life of the man who, beyond any of his contemporaries, has for three generations been a foremost figure in the political, literary and social activities of Liverpool. Perhaps at this moment, when Mr. Picton has passed the allotted span of man's days, his name is in that city about the strongest hold on intellectual life.

Mr. Picton has never been in any special sense a literateur, although always a writer in many of our best publications. No better view of one side of his career can, however, be obtained than by the hastiest summary, of the best remembered of his published works.

In 1853 he issued a pamphlet of considerable size on "Liverpool Improvements and how to Accomplish them." The extent of the demands which Liverpool commerce was making for future accommodation had, Mr. Picton considered, so completely distanced the most extravagant expectations, that the genius of improvement had toiled after it in vain, and Liverpool people found themselves, in the middle of the ninteenth century, with the task before them of enlarging, extending and beautifying the channels of communication, through which daily rolled the mighty tide of the business transactions of the first port in the world. To formulate some scheme for such task, Mr. Picton set himself, and many judicious suggestions then made by him have since been carried into effect. In 1858 Mr. Picton published his "Architectural History of Liverpool." In 1864 he chose as the subject of his presidential address to the Literary and Philosophical Society of Liverpool "A Philological Inquiry," which comprised notes on the ancient Gothic language and Sanskrit roots and English derivations. A kindred subject, "The Philology of Architectural Terms," formed in the same year, the theme of an address delivered to the Liverpool Architectural and Archæological Society. In 1865 (still in obedience to the bias of his mind for philological inquiry) Mr. Picton read before the Literary and Philosophical Society, and re-published from their *Transactions*, a paper dedicated to Mr. Gladstone, on "South Lancashire Dialects." This essay was in part designed to eradicate the mistake that dialects are everywhere corruptions of the literary language, and contains many most curious examples.

In 1870, he published through Hamilton Adams & Co., of London, and G. G. Walmsley, of Liverpool, a small, very prettily edited and printed volume of the "Proverbs of Solomon." It was felt by the editor (whose initials at

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the foot of the preface form his only acknowledgment of a noteworthy achievement) that those proverbs contained a rich mine of precious thought, on human life and character, to whose value every age had borne testimony. But it was also felt that much of their value was lost to the ordinary reader by the fragmentary manner in which they had been handed down. The book in question was an attempt to bring together proverbs of similar classes, so as to illustrate their bearing on the subjects to which they related; and the arrangement adopted was expected to lead to a better appreciation and clearer comprehension of the word of God. Perhaps the loss to the reader of the proverbs is after all not so much the result of the fragmentary manner in which they reach us, as the direct consequence of the Semitic mode of teaching, in so far as it is opposed to our approved Aryan mode. The latter requires a careful exordium, a detailed balanced argument, and finally a powerful appeal to the emotions; the former dispenses with all endeavour to approach the understanding warily, to seize upon, and, at last, to overwhelm it; instead of this, it broods long over a thought until the aphorism that grows from it reaches quintessential condition, and then it launches it forth, together with all such aphorisms as come leashed with it. No wonder, therefore, these proverbs, so generated, should come to have a disjointed appearance to all but Hebrew eyes; as little wonder, too, that before they reach a form appreciable to minds indisposed equally by habit and native temperament to penetrate every rift of a passage that is loaded with ore, they should require to be classified and labelled. Some such task as that Mr. Picton set himself, and most worthily performed. In 1874, Mr. Picton published his paper read before the Literary and Philosophical Society, on "The Origin and History of the Numerals." This was an endeavour to inquire how the ideas of number originated and developed themselves; how they met with vocal expression; how they became visibly recorded; what transmutations they passed through; and what interesting or curious facts connected themselves with the history of numbers.

Mr. Picton wrote and published many other short papers; has been for years a constant correspondent (chiefly on philological subjects) of *Notes and Queries*, and contributed occasional papers on municipal matters to the *Contemporary* and other reviews. His chief literary work, however, has been the preparation in two large volumes of his "Memorials of Liverpool." This work (which must be a

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lasting, because it is in every sense an adequate and satisfying one) is an endeavour to exhibit a faithful picture of the history, progress, and past life of Liverpool and its present outward conditions. It contains a mass of material brought together under the direction of a fine selective and critical instinct, and offers an entirely comprehensive view of Liverpool in all the stages of its history. For many of its pages the principal source of information was a series of MSS. in the possession of the Corporation, which had been overlooked and forgotten. The book secured immediate popularity, the whole of the first edition being bought up within a month or two of its publication in 1873.

The most important event of Mr. Picton's career has been the establishment of the Free Public Library, Museum, and Gallery of Art. In 1850, he brought the subject of a Public Library before the Town Council of Liverpool, and after considerable effort and labour the scheme was launched. By subsequent donations from the Earl of Derby, Sir Wm. Brown, Mr. Joseph Mayer, Sir Andrew Walker, and others, aided by the public funds of the Town, more than a quarter of a million has been expended. The Institution has now an income of £12,000 per annum, and takes its place as foremost of those in the Kingdom, outside the the National Institutions. Mr. Picton has been the chairman from the commencement.

At the meeting of the Iron and Steel Institute, in Liverpool, in October, 1879, Mr. Picton was requested by the Council to prepare a historical memoir on the progress of construction in iron, and subsequently, at the request of the Council of the Royal Institute of British Architects, he prepared a further article on the history of iron in connection with architecture. Both these papers are published in the transactions of these respective bodies.

In recognition of his life-long services, the Corporation have named after him the reading room recently erected to supplement the accommodation provided by Sir William Brown in the noble building erected by him. The day of the opening of the new room was made the occasion of a banquet given to Mr. Picton by the leading citizens, as a fitting, if inadequate tribute to his worth. The banquet, which was in all senses a success, was held in St. George's Hall and presided over by the Earl of Derby. It will be remembered that at the time sketches of the scene both within the Hall and without the Reading Room, were presented by the weekly illustrated papers, through whose pages the face of Mr. Picton was then made familiar.

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Mr. Picton's political sympathies appear never to have been unduly active: he has throughout his life resisted the intrusion (as he considers it) of political partisanship into the council chamber. He has ever been on the side of moderation where political issues have been inevitable. As the consequence, he has secured the esteem of both parties in the city, even if he has had to forego the enthusiasm he might so easily have kindled in either. Several attempts have, however, been made by the Liberal party (with whom he is supposed to act), to secure his election to the mayoralty. A recent reaction in Liverpool in favour of Liberalism in the Council, appears to hold out reasonable promise that Mr. Picton may yet occupy the civic chair. And, indeed, prominent men of the Conservative party in Liverpool, who feel they can afford to wait for the due recognition of their own more immediate services to the side on which they stand, will not, perhaps, be found unwilling, when the time comes, to do honour, before it is yet too late, to one who has by his connection with the town done age-long honour to them.

Mr. Picton's sphere may at first sight appear to have been a limited and provincial one, but it has been so, if at all, from sheer choice and not from the necessity which confines small men to the discharge of small duties. Few can doubt that had he been so minded he might easily have risen to enviable distinction in much loftier walks of life. He has elected to spend his best energies in the pursuit of works conducive to the best interests of his native town, and he has been rewarded by the gratitude of his townsmen and by the more enduring satisfaction of seeing the genius of improvement treading closely in his steps. Better return than that he has not sought to have. Who shall say that men of great parts may not properly spend all their powers where the voice of fame may never reach them? But who, also, shall say that the voice of him who, patiently and steadfastly, climbs the great steepness of every-day duty in hidden places may not yet be heard in regions higher than he may attain? Coleridge the elder was wont to say that if there existed no better reason for the connection between Church and State this alone would be sufficient to justify it; that by its agency some one-cultured man was (or might be) stationed in every parish to ennoble and purify the intellectual life of it. In like manner it might be said that if there existed no other reason for the most complete development possible of the municipal form of self-government, it would be enough that, through such channels as it affords,

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the energies are everywhere exercised of men whose intellectual activity would assuredly otherwise be focussed above the metropolis. And of those who have carried into the political, literary and social life of the provinces high aims, loyal endeavour and noble ardour, none have done more to exalt and beautify it than the honored historian of Liverpool.

Our Birthday List.*

OCTOBER.

1. Viscount Cranbrook, born at Bradford, 1814.
2. Francois Jules Edmond Got, born at Lignerolles, Orne, 1822.
3. Count Harry Karl Edward von Arnim, born at Monitzelsitz, in Pomerania, 1824.
4. Felix Pyat, born at Vierszon, 1810.
5. Auguste Faye Hervé. born at Saint Benoit du Sault, 1814.
6. August Eisenlohr, born at Mannheim, Baden, 1832.
7. John H. Ingram, born at London, 1849.
9. Guiseppe Verdi, born at Rancola, Duchy of Parma, 1814.
10. Viscount Monck, born at Templemore, Co. Tipperary, 1819.
11. Thomas Bell, F.R.S., F.L.S., born at Poole, Dorsetshire, 1792.
12. Louis Prosper Gachard, born at Paris, 1800.
13. Rev. Henry Allon, D.D., born at Welton, Yorkshire 1818.
14. Sir William Harcourt, M.P., Q.C., born 1827.
15. General Irvin McDowell, born in Franklin County, Ohio, 1818.
16. Sir Edward Lee, F.S.A., born at Thame, Oxfordshire, 1833.

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* The Editor will be glad to receive lines for this monthly list.

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17. John Emile Lemonine, born at London, 1815.
18. Frederick Harrison, M.A., born in London, 1831.
19. Peter Bayne, M.A., born in Ross-shire, 1830.
20. Thomas Hughes, Q.C., born 1823.
21. Madame Goldschmidt (Jenny Lind), born at Stockholm, 1821.
22. Abbe Franz Liszt, born at Szegzard, Hungary, 1811.
23. John Russell Bartlett, born in Providence, Rhode Island, 1805.
24. Bernhard Cotta, born in Thuringia, 1808.
24. Sir Moses Montefiore, Bart., born 1784.
25. Arthur William à Beckett, born at Hammersmith, 1844.
26. The Right Hon. Sir Frederick Peel, K.C.M.G., born 1823.
27. The Right Hon. Sir Stafford Northcote, Bart., M.P., born in London, 1818.
    Amy Sedgwick, born at Bristol, 1835.
28. Jean Joseph Louis Blanc, born at Madrid, 1813.
29. Clement Mansfield Ingleby, L.D.S., born at Edgbaston, Birmingham, 1823.
30. Leon Gambetta, born at Cahors, 1838.
    Sir Henry James, Q.C., M.P., born at Hereford, 1828.
31. Benjamin Ward Richardson, M.D., F.R.S., born at Somerby, Leicestershire, 1828.

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THE

BIOGRAPH,

And Review.

NOVEMBER, 1880.

Henry Stacy Marks, R.A.

"GENIUS does what it must, talent does what it can," said Owen Meredith years ago, and the truism has been much quoted. But genius is discovered and developed in many different ways. Now it is the rapid rushing brook dashing headlong over all obstacles, to its end; anon it is the calm, steady, slow gliding stream that gradually increases in force and bulk, till it is a stately river, flowing to the sea. Mr. Marks' genius is of the steady, plodding, hard-working type. Though always, even in his very early years, devoted to drawing and art, his productions showed no particular skill or merit that should make one say "this child will be an artist;" and he himself says his first studies from the antique were nothing at all noticeable. Yet steadily and surely he has secured a niche uniquely his own amongst the ranks of modern artists.

Henry Stacy Marks, R.A., was born in Great Portland Street, on the 13th of September, 1829. He was educated at a private school, and afterwards entered his father's business for some time, devoting all his evenings to the study of drawing at Leigh's Academy in Newman Street. In 1851 he gained admission as a student to the Royal Academy, and with care and trouble, having saved enough money to carry him to Paris, studied for five months in M. Picot's studio in that city.

Two years afterwards, in 1853, his first attempt in oils, entitled "Dogberry examining Conrad and Borachio," in

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which the stolid expression of the renowned constable is cleverly done, was hung at the old Academy in Trafalgar Square, and from that date to the present time, not a year has passed without seeing Mr. Marks represented by more than one picture on the walls of the Royal Academy, "skied or grounded," or in place of honour as the case may be. But painting pictures for exhibition is only a small portion of his work. Mr. Marks' genius is as versatile as it is original. He does large decorative pieces both for private and public buildings. Amongst the latter are the prosceniums of the Gaiety Theatre, London, and the Prince's Theatre, Manchester. He makes designs for stained glass, illustrates books, draws on wood, and in fact, as a recent biographer writes, "has made familiar to us the delightful blending of colours and quaint delicacy of form and design pervading the fashion of the day, in all matters affected by such art as his."

In 1856, "Toothache in the Middle Ages," a subject most quaintly and originally treated, appeared on the walls of the Academy, and first attracted general public attention to Mr. Marks as an artist of real humour. Knights of the Middle Ages are to most of us beings of a lofty and chivalrous nature, quite above the common plane of every-day life, and its ills and penalties; but Mr. Marks obliges us to realize very forcibly that toothache is by no means an invention of modern days. In 1861 he sent in "The Franciscan Sculptor and his Model," a more ambitious work than any that had yet appeared, and one which strengthened him greatly in the position which he held in the estimation of the public. In quick succession followed "How Shakespeare Studied," "Doctors Differ," "The Beggars are Coming to Town," "Falstaff's Own," "Experimental Gunnery in the Middle Ages," and "The Minstrel's Gallery," which was hung at the Academy in 1869, the first year of the Exhibition at the new building at Burlington House. Besides these paintings in oil, Mr. Marks exhibited year after year numerous Water Colour drawings at the Dudley Gallery, and was elected a Member of the Committee in 1867.

His first study of birds, of which he has since become such a noted and skilful painter, was hung at Burlington House in 1870; the subject "St. Francis Preaching to the Birds," must have involved a most careful and elaborate study of bird life; but Mr. Marks is well known for his indomitable energy and perseverance, and capacity for hard work; relieved by flashes of such boyish fun as prompt

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him occasionally to enliven his neighbours at a public dinner by drawing caricatures upon his thumb nail of deserving characters who provoke his notice. He is as versatile in his play time as in his working hours; full of fun and anecdote, and will sing a song or tell a story with any one. As his pictures show, he is a devoted student of Shakespeare, whose ideas he reproduces on canvas with the conscientious minuteness and thoroughness that characterises everything he does, and as his pictures equally show, he has a strong sense of humour, and an equally strong undercurrent of pathos, that only, however, shows itself to the public in subtle flashes.

In January, 1871, Mr. Marks was elected an Associate of the Royal Academy, and in the March following an Associate of the Water Colour Society. In the same year was exhibited his picture of the "Bookworm," specially designed and painted for the panel of the new library chimney piece in Crewe Hall, and well calculated to reward a close inspection of its various and multitudinous details. The old bookworm sits in his library, surrounded by a chaotic mass of stuffed birds and beasts, skeletons and old books, absorbed in his work, his meal beside him untouched and as unnoticed as the sunshine without. One or two pictures appeared in the years immediately succeeding, belonging to a style peculiarly Mr. Marks' own. Noticeably, one entitled "What is it?" in 1873, which received much popular attention. Artists, as a rule, paint what they profess to represent in minute detail, leaving little or nothing to the imagination. In Mr. Marks' picture of "What is it?" everything is left to the imagination of the beholder. The picture simply represents a group of people, with their *backs* to the public, looking over a bridge. It is a quaint conceit, excellently carried out; and one feels in looking at it irresistibly compelled to try and find out what those eager backs of heads see below the bridge; and greatly aggravated at being unable to gratify one's curiosity. It is like reading an interesting novel, and then finding the third volume is lost. "Waiting for the Procession," is another picture somewhat of the same class; representing such an eager expectant crowd that one longs to stay too, and see the procession come by; a picture full of richness and incident. There is, too, something so living and real in some of Mr. Marks' pictures, that one feels at times almost irritated at their being only pictures. Take for instance, "Intellect and Instinct," which was hung on the line in last year's Academy. It is a small landscape, a common country road, with grassy

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margin, sheltered by a broken bank, and a warm grey sky; along the road walks an old student deep in a book he is reading; in his absorption he has dropped a book and a glove upon the road, and his little dog is standing over them in sore perplexity what to do; whether to go after the master and forsake the property, or stay by the property and lose the master; and the dog's dilemma is so real that one momentarily expects to see him catch up the glove and bound off, as would probably happen in real dog life. But we are getting on too fast, and leaping over years that saw much good, pure work from Mr. Marks' brush. "The Ornithologist," which appeared in the same year as "What is it?" is one of Mr. Marks' large bird pictures, and represents a private museum full of stuffed birds, skilfully and lovingly painted; the owner, an old military officer stands, with spectacles on forehead, on a pair of steps, rearranging his pets. His servant, another old soldier, waiting with a big flamingo and stork in either hand. The beauty of the picture is immensely enhanced by the pure silvery light animating the scene, in painting which, Mr. Marks has few, if any, equals.

In 1874, no less than four pictures were exhibited at the Royal Academy, these were "Capital and Labour;" "A Page of Rabelais;" "Winter;" and "The Latest Fashion." "Winter" formed one of a series designed for a private house near Middlesborough, and represented life-size figures of two wandering ministrels, one old, one young and stalwart, receiving alms before a cottage door, the surrounding landscape being enveloped in snow. "The Latest Fashion" illustrates the old verses—

> "Any silk, any thread,
> Any toys for your head,
> Of the newest and finest wear-a."

The scene is a mediæval shop, and a lady choosing a new head-dress. It abounds with humour and more than usual richness of painting.

In 1876 "The Apothecary" gained prominent notice from the critics of the day, and was by one of the reviewers considered "to stand out as one of the land marks of the Exhibition." "A Summer in Kent," also appeared in that year, and tells the old old story very quietly, two lovers standing by a rustic gate surrounded by foliage of fine grey green, mingled with brighter hues, and many swallows skimming lightly round. Some critics think that "Three Jolly Post Boys," which was exhibited the year before, was his masterpiece in humour and colour, but Mr. Marks is not a man to

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stand still, and five years have passed since that was finished, during which time his more noticeable pictures, not previously mentioned, have been "A Bit of Blue," representing an old connoisseur examining critically a rare jar of Nankin blue. "The Spider and Fly;" the spider being an ancient money lender or lawyer; the fly a jaunty young fellow of the time of Charles I., when canary doublets and top boots were the fashion. "Old Friends," and "Science is Measurement." In this last, Mr. Marks' especial talent for painting a soft silvery light, which I have before noticed, is very marked, and challenges all rivalry.

His portrait has been twice in the Academy, once painted by Mr. Ouless; once by Mr. Calderon. In politics, Mr. Marks is a true Tory of the old school, and possesses the deepest respect for the Bench of Bishops and the House of Lords.

Charles Warner.

IN no country is the theatrical profession more recognized, more considered, and more courted, than in England. A leading actor in London is received in the best of dramatic, artistic, literary, and musical society. His conversation is courted, and his praises are sung. Among prominent English actors, Mr. Warner's name is written in the foremost rank. An actor in the true sense of the word, Mr. Warner's deep earnestness, and great dramatic power and perception, have earned for him a place that is undoubted. It may be said that during a public career of more than sixteen years, Mr. Warner has improved every time he has appeared. Beginning at the bottom of the ladder, he has worked his way upwards, through the drudgery and vicissitudes attending the lot of a provincial "utilitarian;" through the many annoyances and troubles of a country actor; and now he finds himself, though a young man, at the top of the ladder of fame.

Mr. Charles Warner was born at Kensington, in 1846, and studied under Dr. Byng, at Westbury College. On leaving there, he was placed under the care of his uncle, an architect. His parents intended him to follow architecture as a profession, but young Warner, having no sympathy for the work, and no desire to continue it, ran away from

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the drawing-board, the compass, and the pencil, to embrace the more stirring career of the stage. He had, no doubt, rather a hard time of it in the country theatres. He did everything, from tragedy to comic songs, and from the victim of the clown in a harlequinade, to *Othello*, when the star was ill, and no under study to be found. Having made some small success in the provinces, he came to London, where a brilliant career awaited him.

In 1864 he made his debût at the Princess's Theatre, in *Romeo and Juliet*, and the talent of the young actor was recognised and commented upon by the journals of the time in high terms of praise. In 1866, he went to Mr. Chatterton, at Drury Lane, and played some important parts in the Shakespearian revivals. Leaving the Chatterton house, he took an engagement under Mr. Liston, at the Olympic. His principal *rôle* was that of *Charley Burridge*, in H. J. Byron's "Daisy Farm," in which he made a marked success. As a fully recognized actor, he was, in 1872, engaged at the Lyceum, where, in such parts as *Orpheus* in "Medea," and *Jingle*, in which he succeeded Mr. Irving, his versatility and dramatic energy were clearly shown. In 1873 and 1874, Mr. Warner gained fresh laurels at the Vaudeville, where, as *Harry Dornton*, he made another decided hit. His next part was that of *Charles Middlewick*, in "Our Boys;" but in 1876 he left the Vaudeville for the St. James's Theatre. Here he scored his, as yet, greatest success, as *Vladimer*, in the "Danischeffs." The critics all spoke in unanimous praise of his powerful and pathetic acting, and in the scene with the countess, his rendering was truly admirable. The "Danischeffs" revived, for a time, the fallen fortunes of the unlucky St. James's Theatre, but when the subject of this sketch left the ill-fated house for the Aquarium, it soon fell again to its former level. As *Young Mirabel*, in "The Inconstant," he added to his already wide-spread reputation. Mr. Warner then went to the Princess's, where, under the management of Mr. Gooch, he has filled the theatre for several years. He has played with great success, *Henry Shore*, in "Jane Shore;" *Tom Robinson*, in "It is never too late to mend;" and lastly, has crowned his long list of great hits as *Copeau* in "Drink."

His acting in this realistic and powerful drama cannot be too much praised. The gaiety and half earnestness, but thorough good nature, of the weak man, is finely rendered by Mr. Warner in the first two acts. His drunken scene in the cabaret is a wonderful study of degraded human nature, and leading up to his tremendous death scene in the fifth

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act, in which he impresses his whole audience to silence by his awful picture of a man brutalised, a fearful example of the effects of drink. Mr. Warner has received universal praise for his performance, but more especially from the members of the *Comédiè Française.* Monsieur Coquelin, the secretary of the *Comédiè Française,* writes :—"*J'étais donc enchanté detout de verité, lorsque votre dernier acte est venu me donner la plus haute ideé de ce que vous êtes, de ce que vous pouvez, et de ce que vous voulez.*"

Mr. Warner, however, achieved a still greater succss, from a strictly dramatic point of view, on Monday, September 20th, when, as *Othello,* at New Sadler's Wells, he proved to playgoers that he was not only a first-class melo-dramatic actor, but also a Shakespearian scholar and tragedian.

Mr. Warner will doubtless shortly visit America, and there can scarcely be any doubt that he will be thoroughly successful.

Thomas Roger Smith.

THOMAS ROGER SMITH was born in July, 1830, at Sheffield, in which town he received his education. His father, well known as a professor in a college in that part of Yorkshire, and holding a high and well deserved reputation as a classical scholar, was a man of a singularly generous, disinterested character, and was more or less concerned in many of the philanthropic movements of the day. He was of Scotch extraction. His mother was a descendant of an old Huguenot family, and was the grand-daughter of the well-known sculptor, Louis Francis Roubiliac, whose masterpieces are to be found in Westminster Abbey. Our subject from a comparatively early age, evinced a taste for the fine arts and skill in drawing. In 1849 he was articled to Samuel Beazley, who was at that time architect to the South Eastern Railway Company, and was the architect of several well-known London theatres, a wit, and formerly a comrade of Theodore Hook. In 1851, on the sudden death of Mr. Beazley, Mr. Smith was transferred to Mr. Hardwick, with whom he completed his articles, and there he had for fellow pupils, the late F. P. Cockerell, Hon. Secretary to the Royal Institute of British Architects, also Mr. C. Locke Eastlake, now Secretary and Keeper of the National Gal-

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lery, and Mr. A. W. Bloomfield, now in successful practice as a church architect. Subsequently Mr. Roger Smith was a student under Professor Donaldson, at University College, London. In the year 1854, he left England for the Continent, and travelled through France, part of Germany, Italy, and Sicily, making sketches and studying the fine architecture in which those countries abound. On his return to this country, he worked for a brief period in the office of the late Sir James Pennethorn, and in the autumn of the year 1855, commenced practice on his own account. His practice has been a varied and successful one, his best works being private houses, and other works of a similar character, for private individuals. He has also had a fair number of public buildings entrusted to him, and some structures for commercial purposes. In 1864 we find him taking the first premium in a public competition for a hospital to be erected at Bombay. This led to his being invited by the Government of Bombay to pay a visit to that city, which request he complied with at the close of the same year. In consequence of this, he was employed upon his return to England in 1865, to prepare plans and working drawings for several of the public buildings which the Bombay Government at that time were preparing to carry out. The most important of the buildings that were actually executed from the plans made by Mr. Roger Smith, was the Government House at Gunnish Khind, near Poona.

In 1861 Mr. Smith was elected President of the Architectural Association, and was prominent amongst a number of new men who took up the management of the Society at a time when its fortune was at a very low ebb, so low in fact, that it had been proposed to abandon it. The effort to which our subject gave a great amount of time and attention, happily resulted in the complete re-establishment of the Association. After an excellent and successful session, Mr. Smith was re-elected President for a further session, and it is with pleasure that we state that the Association has continued from that time to the present to increase in its number of Members actively almost without check. Earlier than 1861 Mr. Smith had been engaged on Committees appointed by the Royal Institute of British Architects, for the purpose of establishing voluntary examinations for students in architecture. This was not done without a great amount of pains. The first examination took place in 1863. Of the gentlemen officially engaged on it, Mr. Roger Smith is the only survivor. He acted as moderator along with the late John W. Papworth,

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the examiners being the late Sir Gilbert Scott, Sir Digby Wyatt, and Mr. Arthur Ashpitel. In the many modifications which the scheme has since then received, Mr. Roger Smith has taken a good share, and has twice acted in the capacity of examiner.

For good construction and design in domestic architecture we may certainly look upon our subject, Mr. Roger Smith, as one of the best of architects. He was reporter for the International Exhibition, held at South Kensington in the year 1872, an office for which he was well fitted, and his reports thereon, to say the least, were interesting and instructive. He also acted in the capacity of Honorary Secretary of the Committee for Architecture, in the English section of the recent Paris Exhbition, 1878, and of the more recent Sydney and Melbourne Exhibitions, and undertook in Paris the arrangement of the collection of English architecture, acting with Sir F. Leighton and Mr. Calderon, who arranged the English oil paintings.

Mr. Roger Smith is the author of several very excellent papers read at the Royal Institute of British Architects, also at the Architectural Association and other places, on subjects connected with the architectural profession, and has been throughout his professional life a contributor to all the architectural journals. In the year 1864 he was the editor of the architectural portion of the *Civil Engineer and Architects' Journal*, and was the editor of the *Architect* at its first appearance, for about eighteen months. He is the author of a treatise on the "Acoustics of Public Buildings," published by the late Mr. Weale. He is also the author of "Specifications Relating to Brick-making," published by the Commissioners of Patents, of a course of lectures privately printed at the Royal Engineers' Press at Chatham, and of a handbook of Gothic and Renaissance Architecture, just published as one of a series, edited by Mr. Poynter, R.A. Mr. Smith has lectured on architecture at the Royal College of Engineering at Chatham, and has conducted and is at the present time conducting the architectural classes at University College, London. He is a District Surveyor under the Building Act, and is an Examiner of Candidates for district surveyorships. He holds several professional appointments of a private character, and belongs to one or two of the oldest and best known private societies amongst the architectural profession.

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Charles Eyre, D.D.

THE MOST REVEREND CHARLES EYRE, Archbishop of Glasgow, is descended from a very ancient family, belonging to Derbyshire. His father, John Lewis, Count Eyre, was the fifth son of Vincent Eyre, of Highfield and Newbolt, county Derby. The subject of our memoir is the eldest surviving son of Count Eyre and Sarah, daughter of William Parker, Esq., of Kingston-upon-Hull, and was born at Askam Bryan Hall, York, on the 7th of November, 1817. In Easter week, 1826, the most reverend prelate was sent to Ushaw (St. Cuthbert's College), Durham, where, with abilities very far above the average, and by dint of assiduous application, he completed his course of humanities, to the more than satisfaction of his masters. He was one of the two chosen out of his class, in 1835, to defend, in Latin, against all comers, the usual theses in metaphysics and ethics. In 1836, Dr. Eyre commenced his studies for the Catholic Church, embracing moral and dogmatic theology, sacred Scriptures, and ecclesiastical history. He received minor orders on the 17th of December, 1836, and received the order of sub-deacon on the 25th of May, 1839. When he had completed the usual course of theology, in the autumn of 1839, he left his first *alma mater*, St. Cuthbert's. Being then under the age of twenty-three, he made up his mind to travel, and in December, 1839, went to Rome, so full of historic associations and attractions for a young and ardent priest. For three years and a half he remained in the Holy City, where he took an apartment, and under the guidance of one of the assistant professors of the Roman Seminary, read a supplementary course of theology and canon law. Dr. Eyre took deacon's orders on the 12th of March, 1842, and on the 19th of March he was ordained priest, in the private chapel of Monsignor Canali, Vicegerent of Rome. Pope Gregory XVI. made him one of his chamberlains, about the time when he was ordained priest.

After Easter-tide, 1843, Dr. Eyre returned to England, and was placed for some months (*i.e.* till the completion of St. Mary's Church, Newcastle-upon-Tyne), at St. Andrew's Church, in the same town. In August, 1844, he was appointed to St. Mary's. Three years afterwards was the year of the Irish fever, and whilst fulfilling the duties of his sacred office, with rare self-sacrifice and devotion, the young

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priest took the dread malady, and for days his life was despaired of. That epidemic carried off very many of the northern clergy. Indeed, Bishop Riddell died in the same house, on the 2nd of November, 1847. By the advice of his physicians, Dr. Eyre was required to retire to the country for his health, and from 1850 to 1856 he took charge of the chaplaincy and mission at Haggerston, in North Northumberland. Again he was brought by his bishop to St. Mary's, Newcastle, in July, 1856. On the 28th of May, 1861, he was made a conventual chaplain of the Order of Malta, or St. John of Jerusalem. During the spring of 1875, Dr. Eyre spent four months in visiting Egypt and the Holy Land, and during which visit he received the honour of being made a Knight of the Holy Sepulchre.

In the year 1868 a new mission was founded by the archbishop as a branch from the mother-church of St. Mary's, Newcastle. It was at Cox Lodge, a mining district or village, about three miles from the town. In 1861 the subject of our memoir had been made a member of the Cathedral Chapter, and five years later (in 1866) he was appointed Vicar-General of the diocese of Hexham and Newcastle. The archbishop's connexion with Newcastle, with which he had been identified from the year 1843, ceased on the 26th of December, 1868; for on the 2nd of December he had received a communication from Pope Pius the Ninth appointing him Delegate Apostolic in all Scotland, to which office would be attached the dignity of archbishop *in partibus infidelium*. Before the tie was severed between him and his congregation, they presented him with a very handsome pectoral, cross and chain, and a crosier.

He went to Rome for his consecration, and was consecrated Archbishop of Anazarba on the 31st of January, 1869, in the church of St. Andrea-della-Valle, the consecrating prelate being Cardinal Reisach, assisted by Monsignor Manning, Archbishop of Westminster, and Monsignor De Merode, Archbishop of Mitylene. By a brief dated the 16th of April, 1869, he was appointed Administrator Apostolic of the Western District of Scotland, that contained nearly three-fourths of the whole Catholic population of that country. In the year 1870 he again went to Rome to attend the Vatican Council. In October, 1874, he founded a diocesan seminary, at Glasgow, for the study of philosophy and theology. The clergy of the Western District presented to him an address, on 4th of July, 1876, expressive of their most respectful and affectionate feelings towards him, after he had ruled the Vicariate for above seven years.

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On the 19th of December, 1877, Dr. Eyre was invited to Rome by the Pope to aid in preparing the preliminary steps towards the establishment of the Hierarchy in North Britain. His Grace was received with the utmost affection by Pio Nono on the 5th of January, 1878, and had a long conversation with him about the state of religion in Scotland, the introduction of the Hierarchy, &c., &c. The arrangements were completed, but not signed by the Pope, who, it will be remembered, died on the 7th of February. On the 20th of the same month, Pope Leo XIII. was chosen to succeed him, and the following day Archbishop Eyre had a private audience of the Holy Father. By brief of the 15th of March he was translated to the metropolitan see of Glasgow, and on the 31st of March received the Pallium from the hands of the senior Cardinal-Deacon, Cardinal Caterini. On the 23rd of May following, Archbishop Eyre consecrated in the Pro-Cathedral at Glasgow the Bishops of Galloway, and of Argyle and the Isles. The Catholic laity presented an address to him in July, 1879, to convey to him the expression of their loyal love and devotion, and their congratulations on the happy restoration of the hierarchy. At the same time they made him a present of a handsome carriage, and a sum of £400 towards the purchase or hire of a pair of horses.

The diocese of Dr. Eyre at the present date, and though two other dioceses were formed out of it two years ago, contains a Catholic population of 215,732 souls, and the other five dioceses have 113,982 souls. Whilst the Catholics of Glasgow are about one-fourth of the population of the city, the Catholics of Scotland are one-eleventh of the entire population of Scotia. In the arch-diocese there are now sixty-three missions, or quasi-parishes, with several branches or chapels-of-ease, 125 priests, 77 school-buildings (containing 120 departments) attached to missions, 7 upper class or middle schools, and 8 institutions, *i.e.*, 3 industrial schools, 2 reformatory schools, 2 orphanages, and 1 deaf and dumb school. The number of children examined in these schools in religious knowledge for the year July, 1879 to July 1880 was 21,291.

Some of the clergy have claimed for the arch-diocese of Glasgow the distinction of its being a model diocese. From the same source we have been informed that the constant energies of the good archbishop have been concentrated on the prosperity of the Diocesan Seminary, the multiplication of schools, the perfecting of the existing industrial, reformatory, and the orphanage schools, and the endeavour to

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reduce the debt on very many of the missions. The motto of the city is "Let Glasgow flourish," and it is clear there is no way in which she can better prosper than by the intellectual and moral training of the vast masses of her Catholic and other population.

Besides being the writer of various statistical pamphlets relating to the Catholic Church in Scotland, Archbishop Eyre is the author of a learned historical work, invaluable to students, entitled "The History of St. Cuthbert." Whether his Grace will receive a cardinal's hat we know not; but one thing is an undisputed fact, and admitted equally at Rome as in Scotland—as far as human effort may accomplish religious or any work, the Catholic Church in Scotland owes much, if not all, of its progressive prosperity to the remarkable zeal and devotion of the first Archbishop of Glasgow. His zeal has been, however, according to the better knowledge, and some of the most important factors in this great man's success are his remarkable urbanity, courtesy, and freedom from bigotry. The archbishop's brother is the Principal of the Jesuit College at Stonyhurst.

Charles John Phipps. F.S.A.

CHARLES JOHN PHIPPS was born at Lansdown, near the City of Bath, in the year 1835, and received his education at St. Catherine's Hermitage in that City, then conducted by Mr. Horner. He was afterwards articled to Messrs. Wilson & Fuller, architects in that city, and remained in their office until June, 1857. After terminating his articles, he went on the continent for a sketching tour, travelling through Belgium, Germany, Bavaria, Lombardy, and Italy, as far as Rome, when he was unfortunately stricken by a severe fever in the December of the same year, and compelled to return to England early in 1858.

Shortly after his return, he commenced practice as an architect in the City of Bath. The burning of the theatre in that City in the year 1862, gave him his first opportunity, and has led to results which the most sanguine of beginners could scarcely have anticipated. Mr. Phipps' design for the rebuilding of the theatre was chosen in public competition, and was afterwards submitted to the late Mr. Charles Kean, who expressed himself warmly in

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its favour. The new building was opened in March, 1863, by a performance of "A Midsummer Night's Dream," that play being selected by the manager, Mr. Chute, as a compliment to the architect, it being the motto he had chosen for his design in the competition. At this opening performance, Miss Ellen Terry, Miss Henrietta Hodson, William and George Rignold, Arthur Wood, together with others who have attained celebrity on the London stage, took part, and it is a curious coincidence that at the first theatre built by Mr. Phipps in London years afterwards, the same two ladies played parts in the opening performance.

The Bath Theatre having proved successful, as a building, other works of a similar kind soon followed. From 1865 to 1867 we find Mr. Phipps engaged to design new theatres at Nottingham, South Shields, Bristol, and Brighton—the last named being the means, directly, of his obtaining the friendship of the late Mr. Lionel Lawson, who commissioned the late Mr. Greenwood to find out the architect, "as he should build him a theatre in London;" the immediate result being the reconstruction of St. Martin's Hall, Long Acre, into the Queen's Theatre, soon after which Mr. Phipps removed to the Metropolis. For Mr. Lawson he also erected the Gaiety Theatre, in the Strand, together with the restaurant bearing the same name. The Devonshire Club, St. James Street, the new Pavilion and Ball Room of the "Star and Garter," at Richmond, and Portland Place Mansions, a large building, now approaching completion, of residences on flats, after the Parisian style, all excellent architectural works.

Amongst the many theatres that Mr. Phipps has built or reconstructed may be named those at Dublin (the Gaiety); Aberdeen, Worcester, Edinburgh (the Royal); Dumfries, Leicester (the Opera House); Londonderry, Cork, Liverpool (the Rotunda) in conjunction with Mr. Davis, and the reconstruction of the Alexandra, Plymouth, Torquay, and Swansea. In London we again find him the architect of the Vaudeville, the Variety, Sadlers Wells, and the internal rebuilding of the Haymarket for Mr. Bancroft, opened in January, 1880, where the conversion of the old pit into stalls caused a somewhat noisy demonstration on the first night.

Of recent works, we find Mr. Phipps architect for the new Princess's Theatre, in Oxford Street, also for the Theatres Royal, Glasgow, and Sheffield. These three theatres will all be opened within a week of each other by the 1st of November. Mr. Phipps is also engaged in re-

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building the National Theatre and Opera House at Dublin, burnt last February, proposed to be completed in the autumn of 1881. This will be perhaps his most important work, the site being isolated and space ample; also the new Theatre for Mr. D'Oyly Carte, in Beaufort Buildings, Strand, facing on the Thames embankment.

Amongst other public buildings he has erected, may be mentioned the Victoria Hall, at Exeter, first used for the meeting of the British Association, the Barracks, Stores, Armoury, and Hospital for the 2nd Somerset Militia at Bath, National Schools and a mortuary church at Pewsey, and St. Giles Church, Lea, Wilts. He is now engaged upon a large and important building about to be erected in Piccadilly, for the combined purposes of an art gallery, an entertainment hall, together with shops and residential chambers.

Mr. Phipps is known all over the United Kingdom as an architect specially of theatres, and yet his earlier training and predilections were for church architecture, all his spare time as a student being passed in studying, and sketching the fine old examples of Gothic work in his native and adjoining counties, for which he had ample scope, Somersetshire possessing some of the finest examples in this country of perpendicular towers; in fact, he made church architecture his study, and it is somewhat singular, but nevertheless a fact, that until he constructed the Bath Theatre, he had in all probability not been a dozen times inside a theatre.

In the year 1877, Mr. Phipps was applied to by the Government of the day to give evidence before the Committee of the House of Commons, specially in reference to fires in Theatres, in which evidence he urged the necessity of the Government appointing properly qualified inspectors, who should examine and report upon all buildings, whether Theatres, Music Halls, or otherwise, in which the public congregate throughout the United Kingdom, before such buildings were licensed by the authorities. The Report of the Committee, however, only went so far as to recommend such inspection for the metropolitan districts, and named the Board of Works as the Inspecting Authority.

In the following session, Mr. Phipps was retained by the Metropolitan Board of Works to give further evidence in support of the Bill they promoted, following the recommendation of the Select Committee, which Bill was passed in 1878.

Mr. Phipps holds the appointment of architect to Drury Lane and several other metropolitan theatres. He is a

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Fellow of the Society of Antiquaries, a Fellow of the Royal Institute of Architects, and served upon the Council of that body during the years 1875-76.

Balthazar Foster, M.D.

DR. FOSTER is descended from a Hampshire family of considerable antiquity, and of some renown. He was born near Cambridge in 1840, and was educated at the Grammar School, Drogheda, and afterwards at the Medical School of the Royal College of Surgeons, and at Trinity College, Dublin. While a student at College, he distinguished himself by his intimate knowledge of anatomy, and was, in consequence of this proficiency, appointed as Senior Prosector of Anatomy in the school; Professor Macalister, the present Professor of Anatomy and Physiology in the University of Dublin, was Mr. Foster's co-Prosector. He was also Clinical Assistant to Professor Stokes at the Meath Hospital, Dublin. Early in 1860 he became a member of the College of Surgeons and the College of Physicians, and on his applying for the offices of Demonstrator of Anatomy and Medical Tutor in Queen's College, Birmingham, he was elected on account of his high reputation as an anatomist in Dublin. He was at the same time, also, appointed as Assistant Physician to the Queen's Hospital in that town, and four years afterwards he was appointed Physician.

Dr. Foster went to Birmingham in 1860, and commenced as teacher at Queen's College in October of that year, and in 1864 became Professor of Anatomy. In 1865 he resigned this office, and accepted that of Lecturer on Materia Medica at Sydenham. The inducement to this change was the fact that he might be able more effectively to promote the amalgamation of the two schools. This desirable event took place in 1868, and Dr. Foster was then appointed joint Professor of Medicine with Dr. Russell, but for the last few years he has filled the Chair of Medicine alone.

In 1868, Dr. Foster was elected Physician to the Birmingham General Hospital. He had selected to remain in that town, although, in 1861, he had a very good and flattering offer from the late Professor John Morgan to return to Dublin as Medical Tutor at the Royal College of Surgeon's School.

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Dr. Foster is a large and able contributor to medical literature, his works having obtained a great success, and those on the more popular aspects of sanitation and public health have proved eminently useful in creating a sound public opinion on this most important and vital subject. As early as 1863 he began to publish papers on Clinical Medicine in the *Dublin Quarterly Journal of Medical Science*, the *Medical Times and Gazette*, and other periodicals devoted to medical subjects. In 1866 he wrote on the Sphygmograph, and published the first book in England on its use, and was one of the earliest medical authorities to advocate its importance as an aid in researches on the circulation. On this important subject Dr. Foster read a paper, and suggested improvements in the instrument, at a meeting of the British Association for the Advancement of Science, held at Nottingham in 1866. His treatise on this subject has been described by a high medical authority to be "a most explicit, full, and undoubtedly faithful description of the instrument by a practical physician, and an industrious clinical teacher." He contributed papers on the Sphygmograph and Cardiograph, and others on the pulse and its form as revealed by the first-named instrument, in the *Journal of Anatomy and Physiology*, and papers on the same subjects to other medical journals.

In 1870, Dr. Foster contributed an important essay to the volume published by the Speculative Club, entitled "Method and Medicine." This essay was also published separately, and attracted considerable attention. One medical journal described it as "an eloquent and successful attempt to show that method and medicine are more intimately connected than some have asserted." Another critic wrote: "It displays at once the scholarship of an able physician, and the style of a by no means inexperienced writer."

Of the many useful and important papers read and published by Dr. Foster, we can only refer to a few of those which have a more general as compared with a professional interest. Of these we may specially note a lecture on the "Prevention of Disease," delivered after the recovery of the Prince of Wales in 1872, entitled "The Prince's Illness: its Lessons." After some most useful general observations, Dr. Foster refers with special emphasis to such questions as Poisoned Water, Poisoned Air, House Drainage, and Ventilation.

Another very important popular address of Dr. Foster's is entitled "How we Die in Large Towns." "It was

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written," he says, "for the purpose of placing before the working classes, the lessons taught by the statistics of the comparative mortality of our large towns. The improvement in the health of our great centres of population requires the intelligent co-operation of the people, quite as much as the wise action of the local sanitary authorities. The former of these two requirements at present seems the more urgent, and this lecture is an attempt to promote the growth of the necessary knowledge, by stating in a simple form some facts respecting the high death-rate of large towns. When a knowledge of the course of disease is more widely diffused among the people, they will no longer withhold the co-operation necessary to lessen the sanitary defects of their homes."

In 1874 Dr. Foster published his *opus magnum*, "Clinical Medicine: Lectures and Essays." This goodly volume of practical medical experience is a perfect storehouse of honest labour, faithfully performed; the subjects treated of are beyond our sphere, and a review of the book beyond our province; suffice it to say that it won the cordial praise of the best medical authorities.

Dr. Foster has not absolutely confined his life to professional labours, but has taken a good share in the public work of his adopted town. He acted as Secretary to the Health Section of the Social Science Congress at its meeting in Birmingham in 1868; he was also joint Honorary Secretary with the late Mr. J. S. Wright, M.P., in the Grammar School Reform Association, from the commencement to the close of its onerous labours; he was also the first President of the Irish Graduates' Association on its formation in 1878, and since that time he has acted as its Treasurer. In 1878 he was elected President of the Medical Benevolent Society, and is at the present time one of its Trustees; he is a Doctor of Medicine of the University of Erlangen; a Fellow of the Royal College of Physicians of London; a Fellow of the Royal Medico-Chirurgical, Pathological, and Medical Societies of London; Honorary Member of the Surgical Society of Ireland; Honorary Corresponding Member of the Physico-Medical Society of Eslangen; Consulting Physician to the West Bromwich Hospital, and the Birmingham Ear and Throat Infirmary. For the current year 1880-81 he is President of the University Graduates' Club, Birmingham.

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Dr. Andrew Leith Adams, F.R.S.

THE *Lancet* of October 24th, 1874, on the occasion of Dr. Leith Adams presenting a bust of his father to Aberdeen University, said:—"* * * Devoting himself to the study of the Greek and Roman physicians, he (the late Dr. Adams of Banchory) acquired a mastery of their opinions and style, equalled by few in this country, and only by such scholars as Ermerius, Darenberg, and Littré abroad. His translations of Hippocrates and Paulus Œlgineta are now, we suspect, the main source of whatever knowledge of Greek medicine prevails in our busy profession; while his edition and translation of the Greek text of Aretæus, is a credit to British scholarship such as continental *savans* do not often concede. * * * But in other departments of criticism and scholarship, he left abundant proof of his versatility and finish. His appendix of scientific terms in Dunbar's Greek Lexicon still remains unique of its kind; and his translations from English into Greek and Latin verse evince a skill in that graceful accomplishment, which Scotland has long ceded to the drinkers of the Isis and the Cam."

There is a proverb which says "Like father, like son," but if Dr. Leith Adams, as an exception to it, has not inherited his parent's "graceful accomplishment," at any rate, he has received more than his share of the old scholar's scientific knowledge.

Strangely enough, none of the sons of Dr. Francis Adams shared their father's love for the classics (or perhaps we should say, showed their love to any marked degree), and of this he often complained. Though rejoicing in the intelligent interest that they all took in scientific matters, he would rather, he used to say, have had at least one with whom he could have talked of his favourite authors, as they sat in some quiet nook of his home in that secluded village, "with its glassy river and magnificent hills rising in front, like another Tempe with its Peneus flowing between Ossa and Olympus."

But this was not to be; nor yet was he ever allowed to watch his son Andrew's upward course, till he became perhaps as famous in his own metier as he himself had been in his. He could only sow the good seed; he could only plant in the boy's mind a love of knowledge for the sake of knowledge—a reverence not only for that which he could most fully appreciate himself, but for everything that was great

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and grand in every art and every science. Thus the good that men do lives after them, and thus, though his enthusiastic work in his profession so shortened his life that he was taken away before he could see it himself, he may yet have felt the certainty that he had not laboured in vain, but that the day must surely come when a rich and abundant harvest would be gathered in.

Late in 1848 it was definitely decided that the second son, Andrew, was to enter the army as a doctor. He had already taken his degree of M.A. at Aberdeen in 1846, and M.B. in 1848, and in the same year he passed an optima examination before a board of medical officers in London. The late Sir James MacGrigor, in communicating the news of his success to his father, sent in the letter the report of the Deputy-Inspecter General of Hospitals, which may be interesting as showing how early Dr. Leith Adams began his plodding habits of unremitting study. "Dr. Leith Adams," he said, "has great industry, and a taste for ornithology. Although doing duty now with Pink at Brompton, he manages to spend three hours daily in the museum. I praised him publicly for this diligence when inspecting the Detachment Hospital this morning."

Shortly afterwards, the young doctor was gazetted to the 64th Foot, and left Queen's Town with a detachment bound for India. In those days the journey was made by the Cape, and a very different affair, in a stuffy sailing troopship often becalmed for days, to what it is now in a magnificent P. and O., like the *Poonah* or the *Jumna*. Weather was against them. Off the Cape they encountered a fearful storm and passed some days of intensest misery under hatches; but on the 18th of May (after three and a-half months voyage) they cast anchor in Bombay harbour, and the men, disembarked into small boats, sailed for Panwell on the coast. Night marches in fearfully hot weather, at last brought them to Poonah, "and then," he says, "once fairly settled down to habits of Eastern life, I found that even active or onerous professional toil may find an occasional leisure hour, which will be best employed in whatever tends to improve the mind, and keep the body healthy. Accordingly, by rising early and going soon to bed, I had always a few hours at my disposal for out-door amusements and recreations; and when the heat of the day kept me within the shade of my bungalow, I could still find occupation to study among the collection of natural objects I had gained during my morning and evening rambles." How well he employed these few hours, the "Wanderings of a Naturalist in India" bears witness.

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In 1851 he started with Majors Young and Bowden for a hunting excursion into the Himalaya, and there met for the first time in India that, alas, now too rare bird—the golden eagle. "I was crossing a deep ravine one morning, when a golden eagle sprang from a rock with a halij pheasant in his grasp. I well remember how he mounted into the sky with his prey, casting a defiant look downward upon us." "But the old Grampian training was not at fault, for in a moment he fell lifeless with his quarry in his talons."

This was followed by another excursion into the Salt Mountains of the Punjaub, a second in Asiatic Tartary (through which Dr. Adams rode), and yet another into Cashmere and Ladakh. In this latter the young naturalist had abundant opportunities for the observation of nature, and, at the same time, of indulging his great love of sport. After a fortnight's persistent stalking among the clouds of the peaks round Zuznar, he at last succeeded in shooting a magnificent specimen of the markore *(Capra Magaceros Hutton)*, and returned home in triumph. But the time of expeditions was now past.

Late in 1853 the regiment was ordered to Peshawur. Matters with the hill tribes were becoming more and more serious. The Chief Commissioner, Colonel Mackeson, was assassinated; our sentries were murdered at their posts; the English were shot at on any occasion that they left the limits of the settlement. Finally, the inevitable war broke out, and under that "brave old war-dog," Sir Charles Napier, we attacked the enemy by the Kyber Pass.

Dr. Leith Adams (transferred to the 22nd Foot, in which he subsequently remained for the twenty-five years of his army service) was present throughout a great deal of the war of the northern frontier, finally obtaining the medal.

In 1854 the 22nd returned to England, after having well proved that the "Meeanee Men" had not forgotten their old bravery; but the Crimean War breaking out, although he had only been a fortnight at home, Dr. Leith Adams volunteered at once for service in the East. For this he received his promotion to the rank of surgeon. He went through a great deal of hard work at Scutari, suffering much towards the latter part of the time from fever and ague. When peace was declared, and his work finished, he once more rejoined his old corps, now stationed at Manchester.

In 1861 he was promoted to be surgeon-major (the 22nd being at Dublin), and immediately after, the ever-moving regiment was ordered out to Malta, to be attacked in 1863

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by the terrible cholera epidemic which devastated the island. Here again, as in India in 1859, Dr. Leith Adams worked with unremitting zeal and energy among the sick and dying. Nor was he idle during his stay, for it was his journey up the Nile, and observations on the Maltese geology that finally produced his best work, "Notes of a Naturalist in the Nile Valley and Malta." This was not published till 1870, and undoubtedly obtained him his admittance into the Royal Society in 1872. (He had already become a member of the Geological, in 1863). In it, his valuable discoveries in relation to the dwarf elephant of the island (completed by his work on the British elephant in the "Monograph on the Dentition and Osteology of the Elephas Primogenius) now publishing, make him one of the greatest living authorities on this subject.

The next year saw the 22nd in Canada, and so once again there was an opportunity for the observation of Nature in her most attractive aspects. His six years' sojourn at Frederickton, New Brunswick, produced in "Field and Forest Rambles," perhaps the most delightful of his works. This did not appear, however, till 1873.

A short stay in Cork, Kinsale, and Guernsey, brought the time on to the close of his career as an army-surgeon, and though he had an appointment at the War Office for some little time, he at last said good-bye to the service in 1873, retiring with the rank of Deputy Surgeon-General.

No sooner, however, was the old love off, than the new was on. In 1874 he applied for and gained the Chair of Natural History in the College of Science for Ireland. Here he remained till 1878. In that year he was appointed Professor of Natural History in the Queen's College, Cork; an appointment which he still holds.

We have so far sketched out Dr. Leith Adams' life, only incidentally mentioning his contributions to literature and science. Indeed, we have completely omitted to mention the many articles in various sanitary reports and papers, which prove that he is a distinguished medical officer as well as scientist. Of these the best known is his report (conjointly with his brother-in-law, Staff Surgeon-Major Welch) on the cholera epidemic in the Maltese Islands during the year 1865, in the *Army Statistical and Sanitary Reports*. Of this the *Lancet* said, "it is one of the most careful and comprehensive reports that we have ever read."

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Haynes Williams.

MR. HAYNES WILLIAMS, one of our most popular artists, was born in the old town of Worcester, and is still, comparatively speaking, a young man. His father intended him for a schoolmaster, and sent him to a school in Birmingham, where he remained till he was sixteen. It was while here that a circumstance occurred which gave him his first impetus in the direction of art, and determined his future career. He happened to call one day upon a Mr. Underwood, a then well-known art publisher in Birmingham, and with whom he was slightly acquainted; in the course of a conversation, the young lad remarked that he should like to learn to draw on stone, with the hope of one day becoming an artist. "Have you ever attempted to draw on stone?" asked the publisher, and then, showing him a drawing of a simple subject, he asked the youth if he could draw anything like that. "Oh, yes," was the reply, "and believe I could improve upon it." This conversation, and the turn of thought it led to, made a great impression on his mind, and on his way home he purchased an object similar to the one he had been shown a drawing of, and took very great pains in carefully imitating it. He took his work to the publisher, who at once recognised the power that was only foreshadowed in the crude effort of his young friend, and he there and then offered him an engagement, which was as readily accepted. This lasted for four years, and while the publisher was well satisfied with his pupil, the young man had planned out his future path in life, and studying with great perseverance the more rudimentary and technical principles of art, he found, at the end of a few years, he had not only gained much knowledge—which he found of great use in after years—but had also saved enough to enable him to carry out the darling hope and project of his life, and pay a visit to the land of warm colour and sunny skies—Spain, the home of romance.

On returning to England, he found the public did not care for Spanish subjects, and the picture dealers had a poor opinion of them, so that though he had made up his mind as to the class of pictures he would paint for the future, he turned his attention for awhile to painting cottage interiors and similar subjects. But these were quite averse to the natural inclination of his genius, and as soon as he found that public opinion had, in a measure, changed, he immediately returned to his favourite

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subjects—the portraiture of those scenes and views and characters of which he had studied every detail and minor characteristic till he knew them thoroughly by heart, and with which his name has ever since been so worthily associated. Few of those who have seen his pictures will feel disposed to question his taste in selecting his subjects for his canvas from the fair land of Spain, with its sunny blue skies, and picturesque, romantic scenery, and with its inhabitants seemingly designed by Nature especially for reproduction by the hand of Art.

In 1870, Mr. Williams made his formal *debût* at the Royal Academy exhibition with a painting entitled "Desesperadoes y Inesperados." It represented a group of Spanish brigands in their retreat, dividing their spoil. Following his success, and still pursuing the same line of art, Mr. Williams next exhibited "The Talisman" and "The Soldier's Last March." The touching story of the last named is graphically told by the picture, and the artist showed that the praise bestowed upon him for his success of the preceding season was not unmerited, and that he meant to climb higher yet. The following years (1872-73) were produced "Prayers for One Wounded" and "A Los Toros," respectively.

The next year (1874) he exhibited two pictures, "El Saludad" and "Billeted." The latter was the principal picture: two soldiers have been billeted on a village cobbler, who is seated in the doorway of his house, scrutinising the order, evidently anxious to find some flaw in it, while the soldiers are awaiting his reply; one of them is "making eyes" at a saucy-looking damsel who is leaning over the rail of a flight of steps in the background. By the side of the cobbler stands his good wife, evidently no more pleased than he is at having to receive their unlookedfor guests. "El Saludad," The Salute, is a full-length study of a matador saluting the president, and asking, according to the custom, permission to kill the bull. The man is very handsome, and his posture full of manly grace. His costume is a sumptuous and strikingly effective study of colour.

From that time to this, Mr. Williams appears to have forsaken those subjects which deal most directly with the Spanish national sport, and to devote himself to works of a high-class domestic *genre*, such as "Modern Occupants of Ancient Homes," exhibited at Burlington House in 1875, and which is perhaps more interesting as the study of a splendid old Moorish courtyard, than for the graceful

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figure of the girl introduced, feeding pigeons. In this painting, Mr. Williams shows the remarkable facility he possesses for painting flowers: a magnificent oleander, covered with its beautiful pink bloom, is represented as growing in this courtyard; so splendidly is it executed, that the spectator can almost imagine that the rich scent of the lovely flower pervades the apartment. The Academy picture of 1876 was "The Ancestor on the Tapestry.' This splendid picture was purchased by the Corporation of Liverpool for the Walker Art Gallery, and is regarded there as the gem of the collection.

In 1877, Mr. Haynes Williams produced the picture which so many consider his masterpiece, "Ars Longa—Vita brevis."

The next year "Congratulations" showed that the power of the artist was in no sense diminishing. It was a young matador who had just achieved some brave act in the ring, receiving the congratulations of his friends. This was followed in 1879 by "The Foundlings." The scene represents a number of young girls issuing from a foundling hospital in Spain, with the object of securing for husbands any of the numerous lookers on who will take them as wives; two demure-looking nuns head the procession of the beautiful girls. This quaint custom was prevalent in Spain during the last century.

As a portrait painter Mr. Haynes Williams should be placed in the front rank, as all who saw his portrait of Mr. George Critchett, the eminent oculist, fully admit.

This year he was represented at the Academy by a life-sized portrait of a lady and "The Stepmother," works which still further enhanced his reputation as an artist. The subject of the latter is a Spanish nobleman who, having married again, is introducing his new Bride to his children.

We have now alluded to a few of his principal works, and could add very largely to the list, but we have sufficiently shown his leaning in art, and the class of subjects in which he most delights. The great artist is the sincere artist, he does not paint as he is told it is right to paint, he paints as he feels things are, and in this Mr. Haynes Williams has shown that he is a true artist; he does not make his art subservient to his interest—he loves it too much for that. Every detail in his picture, no matter how small, is the subject of patient and earnest thought; he works with a zeal and earnestness that is rarely seen in these days of degeneracy. In "*Ars Longa, vita Brevis*" we see that tinge of melancholy which is so often the accompaniment of

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genius. To an enthusiastic love for art, he adds a firm and resolute will, working with one purpose to attain the highest pitch of excellence possible. Into his private life it is not in our province to go; but those who know him personally can tell of a loyal friend, one with whom friendship is something more than a name.

Sir Fitzroy Kelly.

THE RIGHT HON. SIR FITZROY EDMUND KELLY, late Lord Chief Baron of the Court of Exchequer, was the oldest of Her Majesty's Judges. He was born in 1796, and was the son of Captain Robert Hawke Kelly. After a successful career at college, he was called to the bar at Lincoln's Inn in 1824. In that year he went the Home, and in the following year the Norfolk Circuit. He early established a reputation as one of the most accomplished and effective pleaders at the bar, and in recognition of this he was appointed a King's Counsel in 1834.

But the sphere of the law-courts was at the best a very limited one, and for him the excitement and the prizes of a parliamentary life had long possessed many attractions. He unsuccessfully contested Hythe in 1830 and Ipswich in 1832. In 1835 he again contested Ipswich in the Conservative interest, and was elected by a considerable majority of votes. A petition was, however, presented against him, and he was unseated. He again stood for the same borough in 1837, and was unsuccessful, but was returned on petition. As member for Ipswich, he evinced great energy and readiness of speech, and among his first legislative efforts in Parliament was the introduction of a bill to abolish capital punishment in certain cases. At the general election in 1841 he lost his seat for Ipswich. He was elected member for Cambridge in 1843 and again in 1845, and in the latter year he became Solicitor-General in the second administration of Sir Robert Peel, an office which he held till the resignation of the Ministry in the following year. He received on his appointment the honour of knighthood. At the general election in the spring of 1852, he was returned for Harwich, and was again appointed Solicitor-General in the short Conservative Administration of that year. Finally, in 1852, he was elected for East Suffolk,

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which he continued to represent for the next fourteen years. He became Attorney-General in the second Administration of the Earl of Derby, 1858-9, and retired from Parliament in 1866, on his promotion as Lord Chief Baron of the Exchequer, at which time he was also sworn a Member of the Privy Council.

Sir Fitzroy's career as a lawyer and as a judge is marked by a long list of triumphs. A few of these may be noted. At a very early period, before Lord Tenterden and the judges of the King's Bench, he established the law that the house of one charged upon oath with smuggling was not liable to be searched by the officers of justice under a warrant issued by magistrates. At a later period, with the late Sir Frederick Pollock and Dr. Phillimore, the father of the present eminent judge, Sir Robert Phillimore, he bore a part in a case before the King's Bench in reference to the abduction of a young lady in the north of England by one of the Wakefields, and succeeded at last in dissolving her forced marriage. In 1848 he prevailed in the House of Lords against a number of the Scottish Peers, and established the title of the then Earl of Balcarres to be Earl of Crawford and Premier Earl of Scotland. In 1858, after the late Lord Chelmsford had shortly opened the case, and quitted the bar by becoming Lord Chancellor, he succeeded after many arguments, before the House of Lords (and, in relation to the property, before the Court of Common Pleas and the Exchequer Chamber), in establishing the claim of the then Earl Talbot—a Protestant, claiming through four lines of descent, from the time of Henry VI., to the present day—to the Premier Earldoms of England and Ireland, that is, the title of the Earl of Shrewsbury in England and of Wexford in Ireland, and also to the hereditary office of Lord High Steward of Ireland, and a landed estate, inalienable by Act of Parliament, and amounting to between £40,000 and £50,000 a year. In 1853 he at last obtained a judgment of the House of Lords in favour of the claim of the then Lord Alford, who has since died, and has been succeeded by his brother, the present Earl Brownlow, to set aside a clause of forfeiture, and become entitled to the great Bridgwater estates, believed to be then of the annual value of at least £60,000. The decision of the House was the more remarkable because, when the case first came before Lord Cranworth, then Vice-Chancellor in the Court of Chancery, he decided against the Alford's without hearing the other side; and finally, in the House of Lords, four Peers, who had all filled the office of Lord Chancellor—

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Lord Brougham, Lord Lyndhurst, Lord Truro, and Lord St. Leonard—overruling at once the decision of Lord Chancellor Cranworth and the opinions of the great majority of the judges, decided this extraordinary case by declaring Lord Alford to be entitled to the property at issue.

Sir Fitzroy was a Deputy-Lieutenant and a Justice of the Peace for the county of Suffolk. He had been twice married —first in 1821, to Agnes Scarth, daughter of Captain Mason, who died in 1851; and, secondly, in 1856, to Ann, daughter of Marc Cunningham, Esq., who died in 1874.

Henry Broadhurst, M.P.

"NO one can have watched the leaders of the working men for the last ten years without finding among them men capable of commanding the attention of and respect of the House of Commons, not merely by their eloquence, surprising as that is, but by their good sense, good feeling and good breeding." These words were written nearly twenty years ago by Charles Kingsley, one of the most loving and manly friends the "lower orders" ever possessed. Working men have made their way into the House of Commons and chaos has not followed, nor is it imminent. The two or three members who are acknowledged as the direct representatives of labour are already a power in the House, not from their number, because their votes would have no effect in swaying parties, but from their ability, and in a still more remarkable degree for their moderation. Pitted against men of the highest culture and keenest intellect, and sometimes checked by a prejudice difficult to overcome, they have held their own through the truth of the cause they have been called upon to plead, and the dispassionate way in which they have pleaded it. The shameful abuses which the author of "Alton Locke" attacked have, to a certain extent, been swept away, although, strange enough, even within the past few months a cry has been raised by London workwomen that the Government of the country did not pay them living wages. The time has passed when the despairing lines

> "For men must work, and women must weep,
> And the sooner it's over, the sooner to sleep,"

struck home to the hearts of thousands of human beings

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in "Merrie England." With women starving in squalid cellars and dying at our workhouse gates, with crime and sin and suffering in every part of the kingdom, with laws evaded, and with promises fulfilled to the ear but broken to the hope, there is still plenty of work to do, and who should do it but those most in sympathy with the men and women and children who are suffering and need help. There are many whited sepulchres yet to be revealed, every year brings its new abuses as well as its new benefits, and no man who seeks to aid his fellow men will ever be able to sit down and say, "There is no more for me to do." While every member of the House of Commons is sent to do his best for the welfare of the community, all questions affecting the poor or working classes must necessarily be of greater interest to the working men in the House, and they have so far nobly acquitted themselves of their heavy responsibility.

Henry Broadhurst, the subject of the present sketch, is emphatically a man of the working class. So much cheap sentiment has been associated with the term that it is almost unpleasant to have to use it, but no other phrase is so true or so exact, and, therefore, in default of a better we must be contented with it. He was born, in the year 1840, in a cottage near Littlemore, a village about three miles from Oxford. His father was the late Mr. Thomas Broadhurst, a journeyman stonemason. He learnt to read and write at the village school, which he attended when he could be spared from home. As in many of the rural districts, the garden attached to his father's cottage was of some value in helping to "keep the pot boiling," and his work in the garden and about the house prevented anything like regular attendance at school. When he was twelve years old he left school, and fourteen when he commenced to assist his father and learn his trade. He remained there for two or three years, and then, according to custom, deserted the nest in which he had been reared to wander through the country in search of work. He was so powerful and skilful that, although only seventeen years old, he was admitted a member of the Masons' Trade Union, and obtained journeyman's wages. In 1858 he was in London, working at the late Mr. George Myers' yard, but finding himself "cribbed, cabined, and confined" in the huge city, he soon left it again for the less wages but purer air of the country. In the following year he returned to London, but again remained only a short time. His wanderings continued until 1866, when he came back and permanently established him-

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self in the metropolis. Although not liking it much better than before, it did away with the necessity of frequently breaking up his home, as he had married some six years previously Eliza, the daughter of Mr. Edward Olley, a journeyman currier, of Norwich. During his Ishmaelite life he travelled thousands of miles, and saw most places of note in the country. Work could always be found in and around London, whereas in the country constant employment could only be found by going to places where works of some importance were in progress.

Mr. Broadhurst was now to enter upon work more important than that of the artisan. He took an interest in politics, and the Reform agitation arising about that period, he joined the movement with his trade. He was satisfied that something was wrong; had perhaps the half-instinctive feeling of a young man that the poor should not

> "Be forced to grind the bones out of their arms
> For bread, but have some space to think and feel,
> Like moral and immortal creatures."

As an officer of his trade society, unpaid, of course, he occupied a somewhat prominent position among the London masons in the lockout in 1872. This was his first public work in which he had to rely upon his own judgment in the conduct of important public business, and which was brought to an amicable termination with great and lasting advantage to the men. In the same year, being elected a member of the Parliamentary Committee, he laid aside the chisel and hammer for life. During the three following years he was engaged principally in political work, but on the resignation of the office by Mr. Howell in 1878, he was pressed very much to become the secretary of the Parliamentary Committee of the Trades' Union Congress. The appointment was not one which he quite desired, but as he was elected before his decision was given, he consented to accept it.

The Trades' Congress is composed of a body of delegates elected by the various trades, who pay the expenses by a voluntary subscription, and at their meetings all questions of Parliamentary importance affecting them are discussed. The committee directly represent 600,000 organised men and women, and indirectly 700,000 or 800,000. It may not be generally known that trades' unions were really only legalised in 1871. Prior to that time any thieving secretary or treasurer who chose to decamp with the funds of the Union escaped punishment. By the old Act any man on strike speaking to an employed workman ran the risk of

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being charged with threatening him. Masters had power to take criminal proceedings against servants for breach of contract, and the offender could be sent to prison for three months; while breach of contract on the part of the masters could only be tried in a civil court. The sentence on the gas stokers in 1872 for breach of contract, and their sentence of twelve months' imprisonment which was reduced to four months through the action of a defence committee, of which Mr. Broadhurst was secretary, brought about a change in the law of conspiracy; Sir William Harcourt, Sir Henry James, Mr. Mundella, Mr. Samuel Morley, and others protesting against it. The Employer and Workmans' Act of 1875, makes breach of contract a civil offence only on both sides, except when the workman maliciously endangers life by it, as by leaving a train upon the rails. The Trades Parliamentary Committee which had been concerned in both these measures, succeeded in 1876 in securing an Amendment of the Trades Union Act, Mr. Mundella taking charge of it in the House of Commons. They took an active part in the movement for the lessening of the hours of work of women engaged in the textile trades from ten to nine hours, and supported Mr. Plimsoll in 1876 in his memorable work; their subscription towards the expenses amounting to several thousands of pounds. Since the year 1875 the attention of the committee in general, and of Mr. Broadhurst in particular, has been naturally concentrated on the various Bills which have now been reduced to the measure known as the Employers Liability' Act. Mr. Broadhurst is very well satisfied with the Act; it is not all that he wants, but he considers half a loaf better than no bread.

For many years the working men of Stoke-upon-Trent had contended for a workman Member to represent them in Parliament. In two contests they had failed, but in 1878 the workmen joined the Liberal Association of the Borough, and in the same year the name of Mr. Broadhurst, with that of others, was submitted to the Association, from which to select a Candidate to run with Mr. Woodall, a local manufacturer. Mr. Broadhurst was invited to state to a full meeting of the Council, his political views, which he did and was there and then unanimously adopted as their Candidate.

Mr. Robert Heath and Dr. Kenealy were the other candidates, but as Mr. Woodall was certain of success, and Dr. Kenealy equally certain of defeat, the contest was between Mr. Broadhurst and Mr. Heath, the latter a wealthy coal and iron manufacturer, who had represented the borough for

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some time. When the votes were counted the figures were as follows: Woodall, 12,130; Broadhurst, 11,379; Heath 5,126; Kenealy, 1091. Mr. Broadhurst had not been very anxious for Parliamentary distinction, but when he had at last resolved to become a candidate he fought bravely. There were six or eight speeches to be made every day at various places, each of them reported, thus involving considerable labour, and having his London work forwarded to him every day without the luxury of a private secretary, placed a great strain upon his physical endurance. The Liberal party worked loyally for him, employers and workmen alike giving him their influence and their votes.

Thus elected to Parliament, Mr. Broadhurst had next to discover what sort of a reception he would have by his fellow members, and he found it just what might have been expected from a body of English gentlemen, on all sides, and from all parties he received the utmost courtesy. He considers the House of Commons a pure republic. The expenses, attached to Parliamentary life, are, however more than a poor man can afford, comparatively moderate though the charges may be, they are yet too much for a man who has to consider carefully before he spends sixpence or a shilling. A remedy may in time be found for this state of things, but at present they are a real hardship to members whose means are limited. Mr. Broadhurst has no income whatever beyond his salary as Secretary of the Trades' Congress, and many a clerk who considers himself unpaid receives and spends far more money. During the Session he was a constant attendant, never missing a sitting of the House, and never leaving the House till it rose, adding to this a walk to his house at Brixton, and return to his office by ten or eleven each morning, this involved an endurance which few men could undergo.

As may be gathered from the foregoing sketch, Mr. Broadhurst has received no education in the ordinary sense of the word. Everything that he knows he has learnt by hard, practical experience, and he ascribes most of his real education to his connection with the Trades' Union. He has great faith in unionism apart from its relation to the master and servant question, believing that it causes men to take a keener interest in all matters of importance to the nation. If it causes the development of many such men as Mr. Broadhurst it would be difficult for the most bitter opponent to deny that it has at least one good result.

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John Whichcord, F.S.A.

JOHN WHICHCORD, F.S.A., President of the Royal Institute of British Architects, was born at Maidstone, Kent, November 11th, 1823, and was educated at the Proprietary School in that town, and subsequently for three years he was a student at King's College, London, under Dr. Lonsdale. His father was an architect of large provincial practice, a pupil of the celebrated Daniel Alexander, architect to the London Docks, Dartmoor prison, as well as many other of the most important works in the kingdom. At Mr. Alexander's death, Mr. Whichcord, Senior, succeeded to his Kent practice, when the county prisons at Maidstone, perhaps the *chef d'œuvre* of Alexander's works, were far from being complete, and eventually he succeeded practically to the monopoly of architectural work, not only in the County of Kent, but also in the south-eastern district of the country, his works comprising the erection of public buildings at Canterbury, Maidstone and Rochester, as well as the county lunatic asylums, gaol, mansion houses, churches, bridges, schools, parsonage houses, and some eighteen union poor houses. Before his death, which occurred in 1860, he had amassed a considerable fortune.

In this diversified practice, the subject of our sketch was initiated into his professional life as pupil to his father, assisting him in the above works, as well as in making levels and surveys for the railways intersecting the country (Mr. Whichcord, senior, having a large amount of railway surveying at that time); he also assisted in the construction of locks, bridges, and hydraulic works upon the river Medway, in which his father was employed in the capacity of surveyor and engineer.

Towards the end of his pupilage Mr. Whichcord entered diligently into the study of Gothic architecture and heraldry. At this period he became a student of the Royal Academy of Arts, and in the year 1844 was elected a member of the British Archæological Association, in which he took a very active interest, endeavouring to his utmost to promote the welfare of the association; he contributed papers and communications to its *Transactions*, among which was the "Polychromatic Decoration of the Middle Ages," and the "History and Antiquities of All Saints' Church, Maidstone." These contributions were subsequently enlarged, printed and profusely illustrated in Weale's *Quarterly Series*.

Mr. Whichcord's work on the "History and Antiquities

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of the Collegiate Church of All Saints,' Maidstone," is one that should be read by lovers of the art of architecture. Maidstone can boast of many objects to arrest the attention of the antiquary. That due proportion of religious foundations that one expects, and generally finds in ancient towns, are most surely to be met at Maidstone; the liberality of the archbishops augmented and upheld its ecclesiastical establishments, and private wealth and station have left their record in such buildings as one would expect to proceed from the aristocracy of a country town too great to be adorned by the hand of baronial or feudal power, and not great enough to leave any remarkable memorials of itself to posterity.

Mr. Whichcord, in addition to the history and antiquities of the Collegiate Church, gives a very good and lucid history of the town of Maidstone and surrounding country to so remote a date as that of Edward the Confessor. The work contains thirteen beautiful plates of the Collegiate Church of All Saints'. This book should be in the possession of all Gothic architects, the utmost care has been bestowed in the measuring and draughtsmanship, together with very excellent engraving.

Mr. Whichcord shortly afterwards was elected a member of the Council of the British Archæological Association, and for many years gave it active and energetic assistance. In conjunction with Messrs. Hugo, Alfred White, and Arthur Ashpitel, Mr. Whichcord was a prominent member of the London and Middlesex Archæological Society, and contributed constantly to its *Transactions*. In the year 1846 he left England for a long professional tour; he started with his friend, Mr. Arthur Ashpitel, and spent some time in Paris. When Mr. Ashpitel returned to England, Mr. Whichcord travelled alone through France, and made special studies and sketches of the chateaux of the date of Louis XIV. and XV., and afterwards entered the atelier of M. Fontaine, architect to the king, Louis Phillippe, and whilst there was engaged in making drawings for the restoration of the Palace of Fontainebleau, and other public buildings in France. Mr. Whichcord was in Paris in the revolution of 1845, with other art students, and took part on the side of the Royalists. From thence he travelled into Italy, where he made many sketches of architecture in that country. Upon leaving Italy, he proceeded to the Ionian Islands, Greece, and Turkey, when a strong inclination seized him to visit Syria and the Holy Land. He travelled for a lengthened period in Turkey in Asia, as an Arab, living with the tribe,

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and made a journey to the Euphrates, returning later again into Syria, when he visited every known spot mentioned in the life of our Saviour. Having assumed the language and costume of the country, he visited the Mahometan holy places and mosques without hindrance. Leaving Syria, he went into Egypt, as high as the third cataracts, and returned to Europe in 1850. Upon his return he again visited Italy, spending the carnival at Rome, and thence, through Vienna, Dresden and Berlin, into Denmark, and back again to England, making sketches of architectural objects throughout the lengthened tour, arriving at home towards the end of 1850, when he entered on work, in partnership with his father in Kent. He was engaged upon churches, rectory houses, and public buildings in that county; he also restored the family monuments of the Thanet and Neville families, including chancels, tombs, painted glass, and other records. In the year 1848 we find him elected Fellow of the Society of Antiquaries.

For a considerable period Mr. Whichcord was associated in partnership with the late Arthur Ashpitel at Poets' Corner, when the firm carried out many important works, both public and private; churches, mansion houses, schools and city buildings, besides having a considerable practice in compensation cases and matters of reference. Mr. Ashpitel died in 1869, since which date Mr. Whichcord has carried on a wide practice, being largely employed in architectural and engineering works, not only in England, but in Italy, France, and Germany. He was architect of the Brighton Hotel, and many other buildings of the kind; also we find him architect of No. 9, Mincing Lane, one of the first of those groups of combined offices that have now become so general in the City of London and large provincial towns, also of a number of similar erections in various parts of the City. He was engaged in the development of the estates at Shortlands, of the late Mr. W. A. Wilkinson (Chairman of the Metropolitan Railway), and erected the Church and Vicarage at that place; he has also been the architect of sundry large country houses both in England and Ireland. The National Safe Deposit Company's Building, and the New Zealand Banking House, Queen Victoria Street, E.C., St. Stephen's Club, Westminster, and numerous buildings for commercial purposes in the City of London. Of late years he has been largely occupied in reference and compensation cases, being frequently employed by the government and principal railway companies in these matters, as well as being much consulted upon

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questions of light and air, together with legal points arising out of building legislation. He is consulting architect to the Colonial department in reference to the Houses of Parliament at Cape Town.

Mr. Whichcord was elected an associate of the Royal Institute of British Architects in the year 1844, to which he has contributed many valuable papers on Rag Stone, Hydraulic Lifts, &c., &c. It was also for the Institute that he wrote his work, "History and Antiquities of Christ Church, Maidstone," and "Polychromy of the Middle Ages;" he also wrote "History and Antiquities of St. Mary, Aldermanbury." In the year 1850, he was elected Fellow of the Royal Institute of British Architects, and President in 1879. He was one of the Examiners under the Building Act of 1855, which post he held until he became President, when he resigned the office of Examiner.

Mr. Whichcord has been the author of several other works besides those already spoken of; in conjunction with his late and talented partner, Mr. Arthur Ashpitel, he published a work entitled "Observations on Baths and Wash-houses," together with an account of their history, giving an abstract of the Acts of Parliament relating thereto. Their applicability and advantage to provincial towns, and a description of the principles adopted in those erected under the superintendence of the authors, is worthy of attention. It is dedicated to the Bishop of Manchester, with a very appropriate address, and is a work that has won golden opinions from the press; it has had a very large sale, there being several editions of it issued. They also issued a companion work on the "Erection of Fireproof Houses in Flats," which is a modification of the Scottish and continental systems, adapted to the smallest or to moderate means. It contains several very good plans, and the literary part shows much common sense and thought.

The authors describe different modes for altering the present kind of dwellings for the above-mentioned classes, and we should feel heartily glad to see their views more generally carried out—the "Jerry building" and "lodging house" system are two kinds of dwellings that can and ought to be improved upon more than they have hitherto been. There are comparatively few fireproof buildings in London, and the hints Mr. Whichcord and his colleague give, are more worthy of heed than has hitherto been the case, and many things are suggested to improve the middle and working classes with respect to their dwellings. No one has done more to remedy the dwellings of the middle classes than the subject

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of this memoir, though much still remains to be done—it is a great work requiring much time. In addition to the works alluded to, Mr. Whichcord is the author of many papers on various branches of architectural science.

Mr. Whichcord has always been a vigorous rider to hounds, and given to athletic exercise. He has served in the Kent Yeomanry Cavalry, and more recently was captain in the 1st Middlesex Volunteer Artillery, in which regiment, in conjunction with Sir John Monckton, he raised a battery mainly composed of young architects and lawyers. This is the regiment which was in the habit of marching out on field days and reviews, with a battery of eight field guns, fully equipped and all the men mounted.

Michael Maybrick.

WHICH will live longest in our memories, the singing of Mr. Maybrick, or the music of Stephen Adams? Mr. Maybrick we only hear occasionally, but the immortal "Nancy Lee" we have always with us. Many of us almost wish we did not know so much about her. Go where we will we cannot escape her. Her name is shouted from the housetops, the street boys whistle about her, the organ grinders squeak or groan her name morning, noon, and night; in snow, rain, or sunshine, the wind bears on its wings the legend of "Nancy Lee." In church on Sunday morning, the anthem mysteriously shapes itself into "Nancy Lee," the railway carriages rattle to the tune of "Nancy Lee," and the cats on the tiles wail about "Nancy Lee." Before a generation has passed away, the joyous Arapahoe will softly warble "Nancy Lee" as he scalps his bleeding victim; the eagle-eyed Arab chief will sing of "Nancy Lee" as he speeds across the arid desert on his fiery, untamed dromedary, and the chorus will be taken up by dusky maidens of the Southern Cross. Soon, like Alexander, the sailor's wife will be sighing for another world to conquer. There are signs, however, that the demon is being exorcised, the enthusiastic musical family next door do not answer to the spell so readily as formerly, and before our hairs are grey, time may have thrown its concealing veil over the once all-powerful system. At the present time, it is no secret that Stephen Adams, the composer, is

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a purely mythical personage, and that to Mr. Maybrick we are indebted both for some good songs, and some equally good singing.

Mr. Maybrick, a native of Liverpool, like most musicians, gave evidence of musical talent at an early age, and when but eight years old, could play fairly well on the pianoforte. He then commenced to learn to play the organ, and in a short time became a pupil of Mr. W. T. Best, under whose able tuition he made such rapid progress, that at the age of fourteen he was appointed organist of St. Peter's, the parish church of Liverpool. This appointment he held for more than ten years, but though he had not yet entirely devoted his talents to music, he often played at good concerts. He gained a reputation as a good accompanist, a somewhat thankless office, but one on which the success of a song depends to a greater degree than is generally acknowledged. The composition of various anthems, services, and pianoforte pieces, together with his more prominent public appearances, stamped him so strongly as a musician of great promise, that it was determined to give his powers full play. Leave of absence was accordingly obtained, and at the age of twenty-two, he was sent to study at Leipsic. Here he pursued the usual course, his masters for the piano being Moschelles and Plaidy, and for harmony Carl Richter. His progress at the Conservatoire was so satisfactory, that before leaving, he received a handsome testimonial from Professor Plaidy.

As was the case we believe with another singer who has made his mark within the past few years, it was only while studying music on the continent that it was discovered that Mr. Maybrick possessed a voice of more than average quality. He had not sung at all up to this period, but when the new gift was made known, his masters and friends advised him to adopt the vocal profession. It was not through want of success as an instrumentalist, that this advice was given, for as we have already stated, his career had been eminently satisfactory. Having now been two years at the Conservatoire, Mr. Maybrick, acting upon the suggestion, left for Italy, and made a long stay at Milan. At this city he became a pupil of Signor Nava. After two more years of study, he was considered sufficiently advanced to make his appearance on the Italian stage. Exercising commendable modesty, he sang first at the minor theatres of Milan, Turin, and other places, and did not confront an English audience until the winter of 1870, when he sang with fair success at a New Philharmonic concert. He was

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at once engaged by Madame Sainton-Dolby for a tour she was about to make in the provinces. In the following autumn he became a member, as principal baritone, of the National Opera Company, then starting at the St. James's Theatre. In this enterprise, he was associated with Mesdames Rose Hersée, Blanche Cole, Florence Lancia, and Messrs. R. Temple and G. Perrin. His *début* was made in the part of Count Arnheim, in "The Bohemian Girl," and his reception was as favourable as he could have wished. His operatic career was, however, brought to a close in the following year, when he went on a tour with Mr. Sims Reeves, playing Henry Ashton in "Lucia di Lammermoor," to the Edgar of Sims Reeves; on the last occasion the latter sang in that part.

As a concert singer, Mr. Maybrick is known to everybody who takes the slightest interest in music. In 1873, he sang at the London ballad concerts, and the young baritone could not then have felt ill-pleased at being associated as a soloist, even in ballad music, with such veterans as Sims Reeves, Edward Lloyd, and Madame Antoinette Sterling. At these concerts he met with unvarying success, and as the season came round the list of vocalists would not have looked complete had his name been absent. Engagements soon followed from the principal musical societies throughout the country, and Glasgow, Liverpool, Manchester, Birmingham, were visited in turn. It is needless to say that his reception in his native town was of the most flattering character.

In 1876 he sang at the Hereford Musical Festival, taking the important part of the prophet in "Elijah," and about a month later sang the same music at the Musical Festival at Bristol. It would be tedious to recapitulate the various important engagements Mr. Maybrick has fulfilled during his short career, and, successful as it has been, there are greater triumphs yet in store for him.

We will now turn to Mr. Maybrick's dual character—that of Stephen Adams. We do not find any record of the composer from the time he left Liverpool until the year 1871, when "A Warrior Bold" was produced. The publisher to whom it was offered thought its chance dubious, and, refusing to give the very small sum asked for it, offering instead a royalty on the sale. This was accepted; the song was published, and was soon heard in the drawing room. A constant and steady sale has followed, the composer, in consequence, gaining more profit by the publisher's proposal than he would have by his own. "True

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Blue," and "True to the last," came next; they were not quite so successful, but everything was forgotten when, in 1876, "Nancy Lee" took the country by storm. At one time the sale averaged 2,000 copies a week, and within about two years more than 100,000 had been sold. We have already alluded to this song, and it is, perhaps, unnecessary to say much more on the subject. It may be fairly anticipated that half a century hence when the song is sung, the wiseacres will shake their heads and say, "Ah, there's nothing like the old songs, they don't write like that now." One anecdote relating to this song is, however, too good to be lost, and it possesses the merit of truth. A gentleman living near the composer's native town gave a bachelor's party, to which thirteen guests were invited, and each was asked to bring a song. When the dinner was over, and the music thought of, the host's astonishment may be imagined when, amid peals of laughter, each guest successively produces a copy of "Nancy Lee!" "The Tar's Farewell," another ballad of the sea, followed and became popular. And then came a very graceful song, "The Blue Alsatian Mountains," which Mr. Edward Lloyd has sent everyone home humming. "The Midshipmite," "The Silver Cup," and "Good Company" are Stephen Adams' latest productions, and success is in store for them all.

Some measure of the popularity of these songs may be due to the fact that the composer takes pains with them. Instead of writing one a week, he brings forth two or, at most, three in a year, and puts his best work into them. In consequence, they live, instead of being the sickly, ephemeral offspring of the brain which too many modern songs prove to be.

As a composer and singer Mr. Maybrick has made a name, and, being still blessed with youth, strength, and developing powers, it would not be dangerous to prophecy that a still more brilliant future is in store for him.

William White, F.S.A.

WILLIAM WHITE, the well-known architect, of whose works Eastlake speaks in high terms in his "History of the Gothic Revival," was born at Blakesley in

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Northamptonshire, in the year 1825. He is the son of a clergyman, who resided within a few miles of the great Sir Gilbert Scott's mother and her family, the intimacy with whom suggested his future profession. Placed with Mr. Squirhill at Leamington, in whose service he acquired a general technical knowledge of his profession, he was, in the respect of drawing and the study of art, almost wholly self-taught, and hence the observation often made, that "his drawing did not do justice to his work." Partly on this account, and partly from knowing the enormous sums of money wasted upon them, and the ignorance and unfairness with which they were commonly conducted, he very rarely entered into architectural competitions, but he obtained "Special" honourable mention for his designs for the Crimean Memorial Church at Constantinople. A few months in Spring Gardens in the same room with congenial spirits, in the persons of Mr. Street and Mr. Bodley, and diligent study of old buildings—first in his native country, and afterwards on the Continent—stood in the place of those resources which are now so well supplied by the Architectural Association, of which body Mr. White has ably acted as President.

Commencing practice in the year 1847, the first few years of his career were spent at Truro, where he designed the block of buildings, consisting of the Bank and Solicitors' Offices, which occupy the site of the Old Stannery Court, and afterwards the Bank of St. Columb. He built and restored numerous churches in the county, amongst which were Baldiu, St. Gerrans, St. Hillary, St. Phillack, St. Petroc-Minor, Lamorran, and subsequently New Quay, Merifield by Torpoint, Anthony and St. John's. Amongst many domestic works in the same county, he undertook the renovation of the ancient and interesting moated Rectory of St. Columb, for the Rev. Dr. Samuel Walker; and his first important work after his removal to London, was the Church of All Saints, Notting Hill, Kensington Park, with its lofty stone tower still unfinished. A painting by Mr. F. Holliday at the East end of this Church, is given as the frontispiece in "Eastlake's History of the Gothic Revival," which contains, also, a sketch of Mr. White's part in this movement. Of the illustrations of our subject's works given by Eastlake, is the House at Humewood, for the late Member for Wicklow, W. W. Fitzwilliam Dick, Esq. This building is of a baronial Gothic style, and every portion, down to the minutest detail of the fittings, was executed from designs carefully worked out by Mr. White,

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who read a paper descriptive of the work, which was published in the "Transactions of the Royal Institute of British Architects."

Though much given to antiquarian research, and especially orthodox in the internal arrangement of his Churches, Mr. White has not allowed his acquaintance with mediæval architecture to affect the character of his plan, which is studied with great attention to modern convenience and requirements, nor has less care been bestowed on the details and fittings, whether of a constructional or ornamental character. They exhibit in many features of the house, evidence of that artistic design by which alone we can hope to revive in these degenerate days the true spirit of ancient handiwork.

Mr. White was the architect for the Church at Lyndhurst, a drawing of which—together with a description—is ably given by Eastlake in the "History of the Gothic Revival." This Church is situated in the New Forest, now celebrated for Leighton's painting of the Ten Virgins.

Between the years 1850 and 1860, the list of English architects who devoted themselves more especially to the building and restoration of Churches, largely increased. Messrs. E. Christian, J. Clark, S. S. Tenlon, and J. H. Hakewill were amongst those who followed, with more or less tendency to individual peculiarities, in the footsteps of the late Sir Gilbert Scott; while a certain number of younger men, including Messrs. G. E. Street, H. Woodyer, G. F. Bodley, and W. White, showed an early inclination to strike out in a new line for themselves.

Amongst the Churches built by Mr. White in and around London, are St. Saviour's, in Aberdeen Park, Highbury, for the Rev. Prebendary W. D. Morrice; St. Mark's, Battersea Rise; St. Peter's, Plough Lane, with Mission Room adjoining; St. Matthew's, Lavender Hill, all of which were for the Rev. Canon T. Erskine Clarke, and St. Mark's, Hanwell, the closing ministerial work of the Rev. Derwent Coleridge, where, also, he built several houses in the old English cottage style, one of which he has occupied till recently. A great architect stands forth before the world. His works are public property, or, at least, as regards the right to criticise and assail them. His deeds are not like those of statesmen, lawyers, and other public men, whose mistakes are soon absolved, if not soon forgotten, nor can his failures be buried like those of another profession. It may, perhaps, be whispered that some of our greatest men do sometimes go astray, but the architect must be almost

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infallible. He is supposed to be bound to break a lance with all comers, and must be ready to defend works executed by him in the first enthusiasm of youth, as well as in his achievements of yesterday.

Amongst the country churches (the first of which Mr. White built for his brother, who is now the Archdeacon of Graham's Town), are Masboro', Derwent, and Park Gate, near Sheffield, Elvington, North Ormsby, and Stockton-on-Tees, Sharow, near Ripon, Freemantle and Woolston, near Southampton, Holy Trinity, Barnstaple, Bourton by Banbury, Felbridge by East Grinstead, Fenny Stratford, Bucks, and Langdon Hills, near Stanford-le-Hope. He has designed several churches for the Cape of Good Hope, and has at the present time in hand the Cathedral proposed to be built at Madagascar by his brother-in-law, the Bishop.

Amongst his numerous parochial buildings, may be named the schools at North Church, by Berkhampstead, Great Maplestead, Masboro', Longbridge-Deverill, Mevagissey, the rectories of Ruan-Lanihorne, Cornwall, Stanhoe by Lynn, and Langdon Hills, together with the vicarages of Haydour, by Sleaford, Great Mapleshead, Beaminster, St. Margaret's at Cliff, two vicarages at Halstead, Boxgrove, Lyminster, and St. Mary Abbott, Kensington, for the present Bishop of Litchfield, and the large parochial room adjoining for his successor, the Hon. and Rev. E. Carr Glyn. Amongst the most interesting of the Church restorations so ably executed by Mr. White, are Newland in the Forest of Dean, Adisham, near Dover; West Wittering, Sussex, Preston by Wingham, Great Maplestead, Bletchley, Selbourne and Witham Friary, built by Hugh of Lincoln; and of ancient domestic buildings besides St. Columb, the Rectory of Dartington, Devon, the ancient palace of Bishopscourt, near Exeter, with its original Chapel, the seat of John Garratt, Esq., Tarporley Rectory, Cheshire, and the old Manor House of Marshalls, near Edgware, Quy Hall, near Cambridge, the seat of the late Clement Francis, Esq. Of the country houses erected from designs, and under the superintendence of our subject, may be enumerated one for J. C. Moore-Stevens, Esq., at Winscote, North Devon; also one for the late Gilbert Ansley, Esq., at the How, St. Ives, Copt-Hewick, and Sharow Lodge, near Ripon. Amongst Mr. White's scholastic works we find houses and buildings in connection with Winchester, Rugby, Eton, Marlborough, Shrewsbury, Haileybury (preparatory school) for the Rev. J. C. Marshall, Barnet, and the Forest School, Walthamstow. Of institutions, we find him the architect of St. Michael's

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Home at Wantage, Cottage Hospital at Andover, new wing to training college at Salisbury.

Mr. White married first in 1855, Ellen Floyer, daughter of the Rev. George J. Cornish, Vicar of Kenwyn (the old friend of Keble), a family of royal descent, as traced by Sir John Maclean in his history of the Deanery of Trigg Minor, Cornwall, in two distinct lines of pedigree from Edward I. and Edward III. Mr. White again married in 1877, after a widowhood of eleven years, Jane Bateson, daughter of the late Charles Warren Cooke, Esq., of Clay Hill, Tottenham, a lady who has for many years devoted herself to the amelioration of the condition of poor governesses of the better class, and to the founding of the Home now established at 31, Colville Square. Mr. White is an ardent lover of flowers and natural scenery, and a persistent pedestrian. He is a Member of the Alpine Club, enjoying a climb over some of the higher accessible peaks and passes without aspiring after new conquests.

Our subject's antecedents are perhaps best known by his relation to the family of the Rev. Gilbert White, of Selbourne, his grand-uncle. The Church of South Warnborough, Hants, contains many mediæval brasses and tombs of the family, the most conspicuous of these being one to Sir Thomas White, of Canterbury, with effigies of himself and his wife Alice, and statuettes of their fifteen sons and six daughters. Mr. White claims kinmanship also to William of Wykeham.

Mr. White in conjunction with his architectural works, has found time to give attention to literary pursuits, and has written numerous papers, together with many excellent lectures, upon subjects connected with Church building and Church arrangements, construction and restoration, together with cognate subjects; Archæology, Polychromy, and Metallurgy, as well as upon the passing controversies of the day, on these and similar topics. In the year 1853, he read a paper before the Ecclesiological (late Camden Society) in which paper he drew attention to the use of geometrical proportion in mediæval buildings, insisting on its necessity for successful design. In this excellent paper he seeks to show that a great amount of the failure in modern design has taken place from a breach of the laws of natural construction and from the deluding attempts of many architects to accommodate the ground plan to the elevations.

This well and thoughtfully studied paper by Mr. White, should be read carefully by those interested in art subjects, as it gives a vast amount of good argument in a very short

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space; it contains sketches from Steyning Church, Sussex, and St. John's, Wappenbury, Warwickshire, and St. Mary's Chapel, Temple Balsall, Warwickshire; these buildings he describes geometrically; it is a valuable paper to those studying Church architecture.

We also find Mr. White the author of a small treatise on "Domestic Plumbing and Water Service." Every careful householder knows but too well the difficulties and dangers which beset his plumbing arrangements, and his own want of practical information respecting them. They may become to him a constant source of annoyance, anxiety and expense. It may be considered a somewhat bold step to venture to suggest remedies for such a chronic state of vexation and trouble; still Mr. White gives a few good arguments upon sanitation, convenience, and economy respectively; the water service, the water closet, the water valve, the drain ventilation, and remedies for existing evils, and as the inventor of several well known sanitary appliances, Mr. White may be considered a good authority. The appliances referred to are those made by Messrs. Frank Peirce & Co., Shrewsbury Sanitary Works, 1 and 2, Little York Place, Baker Street Station, viz., Shrewsbury valveless closets (with valveless water waste preventor and regulator), the Shrewsbury wasteless lavatory, the Shrewsbury automatic ball valve and other water taps, and certain domestic fittings. And it may be here noted that our subject has of late applied himself very greatly to the improvement of sanitary apparatus, together with various domestic appliances, such as those for superseding the use of springs for door locks and various other purposes. Mr. White is the author of a small treatise on the "Knapsack and its Contents," which little work indicates his natural turn for invention. The Hansom Cab was the invention of an architect, so has Mr. White been looked upon as a "benefactor to the walking community," in the invention of the knapsack which is perfectly free from pressure on the back or drag on the front of the arm, affording the chest and lungs full space for ventilation and respiration. In his little work on the "Knapsack and its Contents," our author gives notes full and lucid for the use of the pedestrian in his first preparation for a knapsack tour, at the same time, avoiding variety of choice, whether in the nature or in the quality of the articles he has taken the trouble to enumerate, he names only that one of each respective kind which he believes to be the best or most available, and the same with regard to the mode of procuring the same. Mr. White is the author of an admirable little work on church arrangement.

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William Lockhart.

DESCENDED from the old Crusader, who brought back the *locked-heart* of Bruce from the Holy Land, and buried it in Melrose Abbey, the subject of this biography, has made a mark on his day and generation, both as a Churchman and a Church *littérateur*. William Lockhart, of Lee, is a kinsman of John Gibson Lockhart, of Cleghorn, so long the editor of the *Quarterly Review*, and who married the daughter of Sir Walter Scott. As the biographer of Sir Walter Scott, the name of the latter will ever be associated with the literary history of England, whilst his novels of "Valerius," "Adam Blair," "Reginald Dalton," and his "Life of Burns," will carry his name down to posterity. He succeeded Gifford as editor of the *Quarterly Review*. The Lockharts are an ancient Lanarkshire family, the name being originally spelt *Loch-ard*, but on account of the historical episode anent the heart of Bruce, before alluded to, the name was changed from the old territorial Keltic appellation of *Loch-ard* to Lockhart. Father Lockhart had all those prospects in life which wait on easy circumstances and social position, if he had chosen a secular career. He is B.A. of Oxford, and was once a Protestant clergyman. His convictions led him, at the age of 23, to become a Roman Catholic, and later on to devote himself to the service of God and man as a Catholic priest. That he might do this the better, as he thought, he entered the Order of Charity founded about 80 years ago by the great Divine and Philosopher of Italy, Father Rasmino. After a period of devoted missionary work, chiefly in Ireland, he was entrusted with the mission district of Our Lady and St. Joseph, Tottenham Road, Kingsland, for many years. His successor, the present rector (Father Hussey), has more than once testified to the writer, that whenhe has been essaying to first civilise and then Christianise some of the younger of his parishioners—their hearts were instantly touched by hearing the name of one whom their parents had held in veneration, and when, perhaps, nothing else would have had any effect. Father Lockhart, however, preached his valedictory sermon at Kingsland, and after successfully carrying out other beneficent work, especially connected with the Temperance movement, his next, and probably most important sphere of usefulness, was at his present parish or mission, that of St. Etheldreda's, Ely Place, Holborn. Historically, as well as for strictly ecclesiastical reasons,

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St. Etheldreda's is one of the most interesting fabrics in England. Erected in 1290, it daily witnessed the celebration of the Holy Sacrifice. After the Reformation it was leased to the Spanish Ambassador, with the Palace of which it formed a part during the reigns of Elizabeth and James I. About a hundred years ago, the Bishop of Ely (into whose hands, as bishop, the palace had fallen), got an Act of Parliament authorising him to sell this property. The chapel then became private property, the crypt of which was for years used as a cellar for refining the best XXX of a well-known firm of London brewers. St. Etheldreda's was fitted up and let as a Proprietary Chapel, always used for Church of England worship. Latterly the Welsh speaking Church of England had St. Etheldreda's, the Rev. Evan Jones being the pastor of the place. The chapel was sold, however, in 1876, under an order of the Court of Chancery, and Father Lockhart purchased it, the price being the large sum of £5,300. He afterwards restored it at a cost of £6,000, exclusive of stained glass. The east window was given by the Duke of Norfolk. An interesting fact in connection with this subject, is that St. Etheldreda's is the last of the ancient churches of England in which Mass was said, and *the first in which it has been restored.* We, perhaps, should make an exception of the Sardinian Chapel, Lincoln's Inn, for the sake of clearness, but there Mass has never ceased to be celebrated. That, however, was always the chapel of an Embassy.

Father Lockhart is distinguished as a theologian, a parish priest, and an author, and all who have perused his "Who is the Antichrist of Prophecy," admit that that difficult and controversial subject is handled in a way that only a theologian (in the plenary sense) could have handled it. He is also the author of "The Communion of Saints," "Non Possumus," "The Old Religion," and "Secession not Schism"; he is also proprietor of the *Lamp* Catholic Magazine. Unlike most authors, however, the pursuits of the study have not caused Father Lockhart to neglect the duties of *pastor in parochia.* We have seen him frequently surrounded by boys and poor persons, all vieing with each other for the privilege of a hearty grasp of his hand.

Father Lockhart being of the Order of the Fathers of Charity, several of these priests are associated with him at St. Etheldreda's. As each order in the Church of Rome has an idiosyncracy or vocation of its own, so the Order of Charity is peculiarly devoted to works of charity, spiritual and temporal.

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Mrs. E. Aline Osgood.

IT is an old and much ill-used saying, that "music hath charms to soothe the savage breast," and like many other old sayings, it is eminently true that to be a great musician, a great singer, or a great instrumentalist, is to have the master-key to all hearts. Who can listen to the plaintive melody of "Home, Sweet Home," sung as it should be sung, unmoved? Who is not inspired by the soul-stirring marches of Wagner, the wonderful compositions of Beethoven, or the quiet charm of Mendelssohn. Again, who can hear the descriptive productions of Listz, Rubenstein, or Sterndale Bennet, without seeing every detail of the scenery and events which these great masters "depict in sounds?" Great, however, as these instrumental and descriptive works are, and delightful as it is to hear them well given, there is no doubt that the voice is of all organs the most wonderful. Nature aided by art, is always superior to art alone. As a question of popularity, the voice has always taken precedence over the orchestra, and in England especially is this a fact. We spend more money in concerts, operas, oratorios, and festivals in England, than is spent in all the rest of Europe put together. Perhaps it is because we are more appreciative, or perhaps that the prices in England are so much greater than on the Continent; the former is certainly the most flattering, and let us hope the true reason.

Of the popularity of the singers it is needless to speak. Look back through the list of great vocalists, and their names alone will suffice to remind you of the enthusiasm with which they were always received. Unfortunately, England can claim but few of the great prima-donnas or concert singers, and the countries which have hitherto produced the most famous are Sweden, Germany, France. In recent years, America has been sending us nearly all our famous voices, and in the future it is to the Great West that we must look for coming "operatic stars." On the lyric stage, America can claim Albani, Minnie Hauk, Kellogg, and Vanzant; and on the concert stage such names as Mrs. Osgood, Madame Antoinette Sterling, and many other eminent artistes. Mrs. Osgood is one of the most recent acquisitions to the English concert stage, but in the short time that she has been in our country, she has earned a reputation which is as undisputed as it is well merited.

Emma Aline Osgood was born in Boston, Mass., U.S.A.

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Her family was eminently musical, and her father had a rich basso voice, while the full toned contralto of her mother was famous throughout the little community and circle which formed Mrs Osgood's early New England home. Living thus in an atmosphere of music and musical taste, it was not to be wondered that Mrs. Osgood became passionately fond of her future profession, and from her singing in the choirs at church on Sundays, it was now discovered both by her relatives and herself, that she possessed a voice of remarkable power and touching sweetness. Mrs. Osgood married when quite young, Dr. Osgood, an eminent Boston physician, and shortly afterwards chose the concert stage as her future professional career.

Her first appearance in public was at her native town, when in 1873 she sang with the Beethoven Quintette Club. Being very successful in her first efforts, the Club engaged her for a tour through Canada, and for two years she sang with the Club in various parts of that country, and in the United States. It was not until February, 1875, that she decided to come to England to study Oratorio. It was said in a recent famous musical trial, that the vocalist's highest ambition is to be great in Oratorio. On her arrival in England, Mrs. Osgood's whole attention was devoted to the study of Oratorio, but it was not until some time later that she made her first success in this highest walk of the musical profession. In October, 1875, she made her first appearance at the Crystal Palace, but she did not again appear until early in 1876, when she fulfilled several engagements with Charles Hallé in the provinces. She sang with success at Manchester, Wolverhampton, Liverpool, Birmingham, and all the great commercial and important centres of England, and laid the foundation stone of her now widespread reputation.

Now came Mrs. Osgood's first but most serious trial. In 1869, or thereabouts, was produced by Mr. Walter Bache, at St. James's Hall, a new Oratorio by Listz, entitled "Saint Elizabeth." Madame Titiens took the soprano part. The result was a dismal and complete failure. From that time to 1876, this Oratorio was prudently laid on the shelf, but in 1876 Mr. Walter Bache decided on giving it one more trial, and he fixed on Mrs. Osgood for the soprano part. On the night of production the house was packed with critics, musicians and vocalists all come to witness another failure. There was no doubt in the minds of the audience that they were about to see a second catastrophe of this ill-fated Oratorio. The issue, however, was a bril-

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liant success for Mrs. Osgood. The press were unanimous in their praise, and all predicted a fine career for the young soprano.

During this year Mrs. Osgood sang often at the Crystal Palace, her favourite selections being motives from Wagner's "Tristan and Isolde," and other works by the same composer, as also some of Gounod's more classical compositions. She sang at the Brighton Festival in the spring of 1877, with Madame Patey, and Signor Foli, in Verdi's "Requiem;" and also at Liverpool at the Philharmonic concert, and later in 1877, where Verdi's "Requiem" was again given, with Miss Annie Williams in the second soprano part. At Exeter Hall, Mrs. Osgood sang in most of the principal oratorios, "Messiah," "Creation," "St. Paul," with much success. She also sang for the first time in Boosey's ballad concert, and brought out Sullivan's melodious ballad, "My Dearest Heart," which has since been one of her favourite songs. In the autumn of this year she sang for the first time at the Leeds Festival, in "Samson," "The Creation," and in Austin's "Fire King."

Early in 1878, Mr. Cowen's "Deluge" was given at the Brighton Festival, with Beethoven's "Mount of Olives." In both of these oratorios, Mrs. Osgood sang. In March she went to America, and sang at the Festival of Cincinnati, and Worcester, and in Canada, twice in Oratorio, and also in Theodore Thomas's concerts in New York. Returning to London in the autumn, Mrs. Osgood sang at Christmas, in Liverpool, in the "Messiah," and in many other concerts. In the summer of 1878, she was engaged for the State concert held at Buckingham Palace, but the death of the Queen of Holland caused the concert to be postponed.

During 1879, she sang in concerts given by Messrs. Metzler & Chappell of London, in opposition to Boosey's older entertainment, and also in concerts of Lady Lindsay and Mr. Bethune, which were got up in aid of the poor of Battersea. Mrs. Osgood often remarks on the appreciative audience of working men which she had on the Surrey side of the water, and comments with much praise on their quiet orderly behaviour, their immoderate enthusiasm, and their discriminative appreciation. In March, was produced at Cambridge, Mr. Randegger's "Fridolin," which was given with much success. From February to June, she sang many times in concerts and oratorios. The most notable performances were at Kuhe's Festival in February, where Beethoven's "Mount of Olives," was again given. Mrs.

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Osgood sang Randegger's "Medea," at St. James' Hall, for the Philharmonic Society.

In June was given the Shakespeare Memorial Festival at Stratford-on-Avon, where she sang, with other things, Bishop's setting to "When the Cold Winds Blow." Much was Mrs. Osgood's astonishment on staying at the curious old hotel at Stratford, on hearing the waiter shout, "two sodas and brandy for Othello, and a gin and bitters for Hamlet;" but the explanation of this mystery was, that each room in the hotel was named after a character of the national dramatist, a curious tribute to his genius on the part of the eccentric landlord.

At Christmas, 1879, Mrs. Osgood again sang at Liverpool in "The Light of the World," by Sullivan.

During the present year, Mrs. Osgood has sung at Charles Halle's grand concert at Manchester; at St. James' Hall in the Bach choir concerts; in Mr. Joseph Hatton's reading, when she sang Sullivan's "My Dearest Heart," and Cowen's setting to "The Better Land," the fact that the vocalist was accompanied in the latter song by the composer, lent a special attraction to the performance. Mrs. Osgood's expressive interpretation of both songs called forth loud and hearty applause. Up to her second visit to America in August, 1880, the whole of Mrs. Osgood's time was occupied; she sang at Mr. Mann's concerts, and in the aria, "Glöcklein im Thale," in Weber's "Euryanthe," her exquisite voice and good taste were heard to their best advantage. At a grand concert in Exeter Hall, she sang a new song composed expressly for her, entitled "Two by two," by Nicola Ferri, and was encored several times. Mrs. Osgood has just returned from a very prosperous tour in America, and engagements are again pouring in on her in such numbers, that it might be said with truth, that she was the busiest singer on either stage. She made her greatest hit this year at the State concert given at Buckingham Palace on June 2nd, in an aria from "Tristan and Isolde," of Wagner, in a trio with Albani and Patey, and in a quartette from "Martha," with Patey, Guyarri, and Lasscalle. Mrs. Osgood was also chosen to sing a verse from "God save the Queen," which she did in a brilliant manner, striking the top B flat with great exactness and effect.

Mrs. Osgood's voice is perfect throughout its entire range; every note is distinct, full, and rich. But her especial feature is the depth of ringing tone of her lower notes, which gives her great advantage over all other oratorio sopranos. In fact she is without a rival in oratorio. A

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queen of sacred music, whose fame all England readily acknowledges. Not only does Mrs. Osgood excel in oratorio, but also in ballad music, in which she is very successful. Surely no one has heard Mrs. Osgood sing "Home, Sweet Home," without being affected, and indeed the wonderful sweetness and touching simplicity of her voice, appeals to the most indifferent listener. Mrs. Osgood's reputation is already established, still it cannot be doubted that she will gain new triumphs. Mrs. Osgood intends to make England her home.

Lord Rendlesham.

FREDERICK WILLIAM BROOK THELLUSSON, fifth Baron of Rendlesham in the Peerage of Ireland, and a Member of Parliament for the Eastern division of the County of Suffolk, was born in February, 1840, and is consequently forty years of age.

He was educated at Eton. From Eton he went to Oxford, entering there as a student at Christ Church. But after matriculating, by leave of the Court of Chancery, of which he was a Ward, he spent some two years travelling in Europe, Egypt and Syria. He then went into the business of life, with all the responsibilities that it brings to any one occupying the exalted position Lord Rendlesham holds.

He succeeded his father, the fourth Baron, in 1852. He divided with his cousin, Charles Thellusson, of Brodsworth, Yorkshire, the fortune and estate left them by their great grandfather. This fortune originally amounted to five hundred thousand pounds, and gave rise to the longest law case on record, the Thellusson Will case, which lasted about sixty years. By the time the money came to the rightful heirs, it had only amounted to a little more than double the original figure, for so many lawyers had had their pickings out of it, together with receivers and trustees, who all lived freely out of the estate, keeping up fine establishments, &c., out of the pickings, and keeping up the shooting at the expense of the estate, that there is little wonder that it did not increase to anything like the proper amount.

His lordship owns one of the largest estates in Suffolk situate in the prettiest part of the country, where he enter-

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tained the Prince and Princess of Wales in 1873. He also owns another large estate in Hertfordshire. The former affords, perhaps, some of the best shooting in England, and the second is principally let to the tenants. Their noble owner is an ardent sportsman, and so knows how to value these appendages, so to speak, of his lands. For six years he kept a pack of harriers in Suffolk, which was hunted regularly, and the meets of which were always attended by the elité of the country side. For some reason, however, they were given up, and fox hounds substituted. These likewise, under the personal supervision and care of the Baron, soon took a prominent place in the packs of the country, and their meets were looked forward to by all who took an interest in hunting Reynard, the more so because his lordship always rides a heavy weight, but generally managed to be there at the finish.

Since 1861 he has had a few racers, and won the Lincoln Handicap, with several small races. Since he entered Parliament, his colours have not once been seen at the starting point. It seems a pity that so fine a stud should be allowed to stand idle, but there is hope that yet those colours may come in first at one of the great meetings.

He is very fond of yachting. His yacht, the "*Gertrude*," a hundred and thirty-eight ton yawl, is well known to all who attend the regattas, as being a splendid sea boat, and she has won several cups. He is Commodore of the Royal Harwich Yacht Club, one of the best round the coast, and since 1862 has been a member of the Royal Yacht Squadron.

His personal characteristics may be summed up in a very few words. In all he does, Lord Rendlesham is a perfect gentleman, and there is no man so well known in Suffolk or so thoroughly respected. As a landlord he is as near perfection as we can hope to go in this world, for he knows and feels (and what is more to the point, acts according to his knowledge and feelings), that the interests of his tenants are his interests. Their welfare and prospects are studied as much by his lordship as his own, and as a natural consequence, he is scarcely looked upon as a "landlord," but more as a friend, whose advice rendered valuable by a clear business head and large practical experience, will be readily and cheerfully given.

His servants and labourers all swear by him, and look up to him with the respect which is due to all in his station, but which in so very few cases is so much personally

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deserved by, and so rarely accorded as freely to any as it is to Lord Rendlesham.

In 1861, he married the daughter of the Earl of Eglinton, G.T., Lady Egidia Montgomerie. After a very happy wedded life, she died, universally regretted by all who had ever come in contact with her, both among her equals and superiors. She died in the beginning of the present year. Her ladyship was loved by the tenantry as much as her husband. The shock of her death was a very severe blow, and it will be long ere he forget the wife he loved so dearly, and who was taken from him in the zenith of her womanhood. Everybody that had ever seen them together, or had known of their great affection for each other, sympathised thoroughly with him in the loss he sustained. As a mother, a wife, and a lady, she had few equals, and was loved as few are in this world.

Lord Rendlesham is a magistrate and a Deputy Lieutenant for the County of Suffolk, for the Eastern division of which he has sat since 1874, as a Conservative with Liberal views, in fact, what would have been called a Whig a few years back, but he is as generous in politics as he is in private life, following measures and not men. Whatever is right, true, and honest, may be sure of receiving his support. His family motto gives a better idea of his character and opinions than pages of description could do, it is *Labore et honore*, which may be freely translated, "By Labour and Honesty."

His lordship is still a comparatively young man, having only just reached the middle age, that he may long be spared, and his voice be heard (as it surely will), in the cause of the weak and the right for many years to come, is the earnest wish of all who know him.

Thomas William Allies, M.A.

MR. ALLIES was born on February 12th, in the year 1813, in a small village in Somersetshire, his father being the curate of the parish church. He comes from a very ancient stock, his family having been originally seated at Northfield, in Worcestershire, where it is mentioned in deeds as far back as 1368, and a very considerable extent of land is still called by the old name—Allies. After leav-

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ing the village where his son first saw the light, Mr. Allies' father went first to Bristol, and thence to Clifton. While at Bristol, young Allies attended the town Grammar School, leaving it in 1827, for Eton, whither he was sent at his own request. While at Eton he had for one of his school mates, the Right Hon. W. E. Gladstone, our present Prime Minister, and letters lately published in Mr. Allies' work, "A Life's Decision," attest the connection which subsisted between them. He stayed at Eton two years, going up to Oxford in June, 1828, to try for a Scholarship at Wadham College, which he carried off with honour, thus giving early promise of the distinction he has since obtained. From this success, however, he returned to Eton, but being matriculated in November, 1828 at Oxford, he was compelled to go into residence in the following spring. That same year (March, 1829), the first examination for the new annual Scholarship founded by the Duke of Newcastle, came off, and among the competitors was young Allies. Again he was successful, and so he really commenced his University career in April, 1829, at the early age of sixteen. Nearly four years after, in 1832, he gained his degree, taking a first class in classics, but not going in for mathematics. During this period of his early academic life he was contemporary with Cardinal Manning, Lord Elgin (then Mr. Bruce, afterwards Governor General of India), Lord Selborne, and Mr. Gladstone. He heard the latter speak in a debate at the Union in 1831. It will be seen that Mr. Allies took his degree and class before he was twenty years of age, though he has always since felt and understood, how great the disadvantage was which he laboured under in competing at the early age of sixteen with men who were generally, if not nearly always, eighteen or nineteen at the commencement of their University career.

In 1833 he succeeded to a fellowship at Wadham College, and soon after he went abroad on a tour to France and Italy, which led to a most ardent love for the latter country, the language of which was almost as familiar to him as his own, and he did not return to England till the latter part of 1836. In the year following his return to his mother country he determined to take orders in the Anglican Church, believing then earnestly with his whole soul that it was part of the Catholic Church, taking the word Catholic in its true and widest meaning—universal. So in December, 1837 he was ordained Deacon, and in the same month the next year, Priest in the Church of England, and from the former date his serious life commences. When he returned

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to Oxford in 1837 to prepare for holy orders, he found the whole atmosphere, as it were, full of Dr. Newman and his party. At the same time he was particularly anxious for information on Puseyism, as it is termed, and he was directed to one of Newman's works, just then published—"The Prophetical Office of the Church viewed relatively to Romanism and Popular Protestantism." He read it attentively, and from that time lived more and more upon Newman's mind, till eventually Newman became his theologian. The sermons and the ideas of the future Cardinal exercised a wonderful influence on the young priest. One of his earliest beliefs beyond all self-retrospection and doubt, was in one universal Catholic Church springing from the day of Pentecost, and lasting to the day of judgment. But from the time when he first set himself to find which this Church was, the Anglican or the Roman, till the time he entered the latter, passed fully thirteen years.

Unquestionably, the great event in the life of Mr. Allies is his conversion to the Church of Rome, and the brief details of the steps which led to that turning point of his life will be found in the following lines. In 1838 he came to town, and had as private pupils the sons of Lord Chancellor Cottenham, and of three puisne Judges, Alderton, Coleridge, and Erskine. Two years after, through the influence of Mr. Baron Alderson, he was appointed Examining Chaplain to Dr. Blomfield, then Bishop of London, and—as such—presented to him the candidates for five general ordinations. In January, 1842, the Bishop attended the baptism of the Prince of Wales. One of the godfathers of the young Prince was the King of Prussia, and this fact that a German Protestant, who was outside the Church, should be admitted as a godfather, so deeply offended the Church principles of Mr. Allies, that he stated this scruple with more sincerity than prudence to the Bishop. A few days after he found that his words had taken effect, though not in the direction he would have desired, for the Bishop offered him the living of Launton, in Oxfordshire, saying, "I advise you to take it, because I can give it to you now, whereas later on I may feel unable to give you a living." The young Chaplain greatly preferred the position he held to the one offered him, but he was compelled to take it, and entered the living in June, 1842, keeping it till 1850, in which year he resigned it.

During these eight years he studied earnestly the works of St. Augustine and the early fathers, and Newman, feeding his mind from their teachings, and discovering, bit by

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bit, how different was "the Church of the Fathers" from the Established Church of England. He ascertained for himself that St. Augustine worshipped the Eucharist, and at another time he gathered from a clergyman, who is now a Bishop in the Episcopal Church of Scotland, Dr. Wordsworth, that the Fathers required confession of sins to obtain their pardon. He utilized this by paying a visit to Dr. Newman, and making him a general confession of his whole life. This visit was repeated at regular intervals as long as he remained in the Anglican Church. This visit took place early in 1844, and in the same year he published a volume of sermons on the Epistle to the Romans, and also restored his little Church at a great expense. At this time his faith in the Church of England was unshaken, though from this date, he states that he never had another hour's peace as long as he remained in that Church. The next year (1845) Dr. Newman took the final step of leaving the Church he had been brought up in, and joining that of Rome. Much as Mr. Allies followed his teachings and revered him, he did not blindly follow him in that great, serious step. He waited for his teacher's book on "Development," and when it came he spent hours and hours poring over its pages, and at last resolved to test for himself the truth of the statements it contained. This was in October, 1845, and for five years he was perplexed with doubts and fears, notwithstanding long prayer and study, and at last, on September 11th, 1850, he was formally received into the Church of Rome by his old leader, Father Newman.

Three times during this period he visited the Continent, taking every opportunity of seeing Catholics, talking with them, and inquiring into their religion. The result of these visits abroad was summed up in a work published in 1849, under the title of "A Journal in France, in 1845 and 1848, with Letters from Italy in 1847." In this work he contrasted earnestly and conscientiously the organization of the Romish Church with the almost entire want of discipline and dogma of the Church of England. This work, written by a beneficed clergyman of the Church it exposed so unfavourably, raised a great commotion in ecclesiastical circles, so much so, that Dr. Samuel Wilberforce, the Bishop of the Diocese, threatened to commence proceedings against the author, but a council of friends of both sides—among whom were the present Cardinal Manning, Dr. Pusey, and Baron Alderson—succeeded in stopping the prosecution. Bishop Wilberforce most probably desisted when he found that any sentence which struck Mr. Allies would also strike

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his own brother, H. W. Wilberforce, and his brother-in-law, the then Archdeacon, now Cardinal Manning. The storm, therefore, blew over, and in the summer of 1849, Mr. Allies paid another visit to Italy, and obtained an audience of the Pope at Gaeta, where he received a blessing from him. In the autumn of the next year he set himself to work on a reply to his own book, which he had called a defence of the Church of England. He waited till this was nearly ready, and then, as we have said, on September 11th, 1850, he formally abjured the Church in which he had been born and educated.

After he had taken the irrevocable step, he found that at the age of thirty-seven it is very difficult to locate oneself afresh in a very busy and crowded world. If Masters of Arts do not sweep the streets of London as they are said to do in Melbourne, there is at least no more helpless two-legged animal in creation than an ex-parson with wife and children, who has become a Catholic. He felt that he was really of no more weight or value in the world than a piece of sea weed tossed by the surge high above the water line.

Since then Mr. Allies has been principally known as an author of various works, nearly all bearing more or less on the change in his opinions. In 1852 he published "St. Peter, his Name and Office." In 1853 he was appointed Lecturer on the Philosophy of History at the Catholic University of Dublin, of which Father Newman was then rector, and he delivered his inaugural lecture on the subject in December, 1854. The work entitled "The Formation of Christendom," of which three volumes have successively appeared in 1865, 1869, and 1875, was originally meant to form part of a course of lectures on the Philosophy of History, and to be delivered at Dublin, but when the first volume was ready, the author found that no need had been felt at the University for lectures on that subject, and the work has therefore appeared independently of it. It would require at least three more volumes to complete the original design and idea.

Since 1853 he has been Secretary of the Catholic Poor School Committee for Great Britain, and has interested himself much in the promotion of primary education. In 1879 he published two volumes, with the title "*Per Crucem ad Lucem; the Result of a Life*," and in May, this year another book entitled "A Life's Decision," giving the history of the growth of the religious convictions which led him to become a Roman Catholic.

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Professor A. W. Ward, M.A.

THE present age will always be marked in the history of our country as one of progress and advancement. The erection of a new university is the most practical proof of this assertion. The munificent bequest of the late Mr. Owen, has at length borne most substantial fruit, and a complimentary recognition of its value and importance and the reality of its work, has been afforded by the nation, through the Sovereign, by the creation on Mr. Owen's foundation of Victoria University, Manchester. We will not stay to discuss the question whether or no Cottonopolis requires or deserves a university; she has asked for it—no doubt can maintain it, and utilitarian principles have again carried the day. There is now in her midst a well endowed institution, which shall henceforth educate her future cotton lords and adorn them with the much coveted letters which denote the graduate.

Bishoprics—centres of ecclesiastical power and influence—are said to be needed, and are multiplied, then why not centres of education? The old order gives place to the new, and Manchester regards business and heeds not prestige. We who have had our training on the banks of the Isis or Cam did not dread Durham; we are not exorcised by Lampster or intimidated by London, then why should we fear Manchester? We wish the new university all success, but cannot deny that we think that old traditional memories and *esprit de corps* will still have their wonted power, and do not think that the number of yearly entries at Oxford or Cambridge will be very materially diminished, or seriously influenced by their new rival in the midst of tall chimnies and the whirring of machinery.

The subject of this sketch will fill a most important post in the new university. He has many advantages which especially fit him for his position. Born and bred a gentleman, he brings to bear upon his pupils that refinement and polished manner which William of Wykeham—that eminent Prelate and munificent school founder—deemed to be essential to the correct training of youth. If "manners maketh man," then Professor Ward of all others, when last we met him, gave promise of being all the most refined could wish. Ready, Manchester men always are, and sometimes rough, sothat at both the older universities these two characteristics have been marked and acknowledged. Professor Ward received his early training in Germany, and some few years

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before entering at Cambridge, he enjoyed the advantage of the tuition of the late John William Donaldson, D.D., at that time Head Master of King Edward's Free School at Bury St. Edmund's. This school, though of modest proportions, has obtained no ignoble name as a nursery of scholars.

Leedes, Malkin, and Donaldson, brought to bear on the raw material talents of the highest order, and the last named (too soon removed from us, when his presence was most needed, and his ability most acknowledged and felt), was just the master to put the coping stone on an edifice, the foundations of which had been laid in Germany. Fresh from a Teutonic gymnasium, Professor Ward soon became the favourite pupil of that dauntless philologist whose name will ever shed a lustre on Bury School.

Proceeding from Bury to Cambridge, Professor Ward entered at St. Peter's College, where we need hardly say he soon gained a scholarship, and graduating as thirteenth classic in an exceptionally good year, was elected a Fellow of his college.

It is much to be regretted, and more a matter of wonder, that so able a scholar and so polished a gentleman should have had no inducement to lead him to alter his decision (one by the way of expatriation), of migrating to the banks of the Irwell.

Since leaving Cambridge, English Literature has been his study, and he has proved himself a careful and painstaking editor of several standard English works. His Scholarship is accurate and real, though bearing evidence of his German training, and his manner as a lecturer is pleasant and convincing. As we have said before, it is generally understood that English Literature is his forte, and there is without doubt ample scope for the exercise of his abilities in this very wide field.

The fault of the education of the present day is that it is too superficial, and depends far too much on what we must call spasmodic cramming. A master in Israel once made the remark that *the Bible* was decidedly the least known, and worst understood book in the English language. We are inclined to think, albeit with shame and confusion of face, that this witness is too true, and therefore we bid God speed to the future labours of the worthy Professor of English Literature at Victoria University. At the same time, it would be a matter of great satisfaction if so able a worker, after the years he has incessantly and ungrudgingly laboured in Manchester, should return once

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again to his old haunts at Cambridge. Why (amongst other changes), should not the authorities at Cambridge substitute English Literature, when so desired, for the present Arithmetic Paper in the *previous* examination? This absurdly crucial test proves none, and plucks many. It does no manner of good, and it is hard to see what purpose it serves in the University curriculum. We understand that the question is under the consideration of the authorities, and would venture to make this suggestion. It is not every one who is, or could be made a good arithmetician, whilst everybody ought to know, and be able to tell something of the works of our literary giants.

Should these remarks meet the eye of the genial Professor, he may smile at us, but from our recollections of him, we are inclined to believe that he would endorse our remarks. Meanwhile, he will be doing a good work, if he endeavours to train the rising generation of Manchester in the right way to discriminate between the honest, real material, and the "shoddy" of literature. Up to the present we have not heard that the Manchester people are greatly addicted to literature, and with the exception of a few who have had their training in Hugh Oldham's noble foundation, have never been jostled uncomfortably in Cheetham's Library; but there is no saying what may be the result of the influences of the Victoria University, and its staff of tutors and professors. Tastes, we know are acquired, and who can tell but that we may live to see even Manchester cotton spinners solacing themselves in their hard-earned, well-deserved leisure, with literature. Of one thing we are sure, that it will be no fault of the subject of this sketch, if this be not the case.

Rev. George Everard, M.A.

THE REV. GEORGE EVERARD was born at Manchester, and educated at the Grammar School of that city, and St. John's College, Cambridge (he was scholar of his college, and appeared in 1851 in the Mathematical Tripos as Sixth Senior Optime). He was ordained in 1852 to the curacy of Ramsgate; in 1854 he obtained the curacy of Trinity Church, Marylebone, and shortly after that of St. Mary, Hastings. In 1858 he accepted the vicarage of

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Framsden; he laboured here with marked success for ten years, and then was offered, and accepted, the important living of St. Mark's, Wolverhampton. St. Mark's is a popular parish, containing some 8,000 people, composed principally of the middle and lower classes of society. Since Mr. Everard's appointment, a good work has been done; good congregations and a large number of communicants show that the efforts made have not been in vain. A mission-room has been built, and numerous other benefits have been provided for the parishioners.

Mr. Everard possesses the rare quality of forcibly appealing to the feelings of his congregation. While not exactly eloquent, he has a most convincing and winning way in preaching. He is very well known in nearly every part of the kingdom as a mission preacher. He may best be defined as a "moderate" Churchman, though holding distinctly Evangelical views. He has gained no little repute as an author; a few years ago, he wrote a very able tract on "Confirmation."

Mr. Everard's works have been fortunate enough to obtain a large circulation; it is estimated that about 100,000 of his larger books, and 250,000 of his smaller ones, have been sold. He wrote in 1877, an important essay on "Who is the True Churchman?" He begins it by saying:—"It is an important enquiry in the present day. Men speak of High Church and Low Church, of Broad Church, and Extreme Church. I confess I like none of these names. But who is the *True Churchman?* who may fairly claim the right of being reckoned a faithful Member of the English Church." Having thus opened his subject, he, in a masterly manner throughout, puts forth his assertions, backing them up with impregnable and undeniable evidence. "The True Churchman," says Mr. Everard, "is a lover of law and order. It has been one of the great benefits conferred on our country by the Church of England, that her sons have ever been the staunch and determined advocates of obedience to lawful and constituted authority. . . . . The True Churchman will avoid all rash innovations, and rather sacrifice his own judgment in such matters than introduce them in opposition to his Bishop, or the wish of the congregation to which he ministers."

Mr. Everard's opinion of Prayer-book revision may be gathered from the following:—"The True Churchman will not take out a single expression or sentence from its services, and make it the pivot of a system; but he takes the whole Prayer-book, from cover to cover, and will ex-

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plain anything that may seem obscure by what is plain and distinct and clear."

"Speaking of Protestantism," Mr. Everard says:—"He is a Protestant, because he knows that he cannot uphold the truth without protesting against the error that mutilates or destroys it. He is not troubled because the word "Protestant," is not found in the Prayer-book, since there is the strongest Protest in the Articles against all the chief errors of Rome. The change of the Elements, the sacrifice of the Mass, the adoration and worshipping of the Sacrament, the invocation of Saints, purgatory, the Sacrament of penance, and other errors are clearly and plainly denounced."

Joseph Norman Lockyer.

SINCE Newton discovered that white light was composite, numberless workers, starting where the great philosopher left off, have extended our knowledge of physics and chemistry immensely. Among those who have done most to advance physico chemical research is Mr. Norman Lockyer, who by his profound theoretical knowledge, and indefatigable labours has brought modern scientific observation, especially spectroscopic study to a pitch of accuracy hitherto unattained.

Joseph Norman Lockyer, F.R.S., was born at Rugby, May 17th, 1835, and was educated at various private schools in England and on the Continent. His first important post was that of editor of "Army Regulations," in 1865, from Lord de Grey. He was appointed to the War Office in 1857. His work in connection with the War Office was important; he, in conjunction with Mr. Thomas Hughes, placed the legislation of the office on a greatly improved basis; and made a thorough examination of all the rules and other matters connected with it. During the whole of this time, Mr. Lockyer was spending his leisure hours in astronomical research. He was elected a Fellow of the Astronomical Society, in 1860. Soon after his election he contributed an important paper on "The Planet Mars," which has been since much quoted by scientific journals and periodicals. His telescopic observations of the sun commenced about 1860, and extended over several years. In 1866 the results of these investigations appeared, and Mr. Lockyer pro-

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posed a method for observing the red flames without an eclipse. M. Janssen, a French *savant*, put this method into practice in 1868, simultaneously with, but independently of Mr. Lockyer. The French Government to commemorate this discovery, caused a medal to be struck in 1872.

In 1870 Mr. Lockyer was appointed Secretary of the Royal Commission on Scientific Instruction and the Advancement of Science. On the termination of the work of the Commission, Mr. Lockyer was apppointed to the Science and Art Department. In 1869 he was elected a Fellow of the Royal Society. About this time he was engaged on some important work on the "Composition of the Atmosphere of the Sun;" in conjunction with Dr. Frankland. The results of these investigations appear in the "Proceedings of the Royal Society," and they announce many important discoveries in solar physics. In 1870 he was appointed chief of the Government Eclipse Expedition to Sicily; and in 1871 to the leadership of a similar expedition to India, and from the observations taken at these eclipses and the observations of the prominences, he came to the conclusion that the corona is part of the solar atmosphere, so that the atmosphere of the sun is composed first of the photosphere in which the spots are seen, and then the chromosphere, which may be divided into two parts, the interior or brilliant chromosphere always visible by the new method, and the exterior or cool chromosphere which can only be seen during total eclipses. He also saw phenomena, which would be best explained by supposing cyclones travelling about 120 miles a second.

Mr. Norman Lockyer has distinguished himself greatly as a lecturer, both at Cambridge University, where he was Rede lecturer during 1871; and as Bakerian Lecturer to the Royal Society, in 1874. The Rumford medal was awarded him by the Royal Society in recognition of his investigations in astronomy and physics. He was elected a corresponding member of the Paris Academy of Sciences, in the section of Astronomy.

Among his contributions to scientific literature and educational science works may be mentioned: "Elementary Lessons on Astronomy," "Contributions to Solar Physics," 1873; "The Spectroscope and its Application," 1873; "Primer of Astronomy," 1874; "Studies in Spectrum Analysis," 1878; "Stargazing"; "Why the Earth's Chemistry is as it is"; "The Earth's place in Nature," &c. Among his more recent papers read to the Royal Society are "Researches in Spectrum Analysis in connec-

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tion with the Spectrum of the Sun." In this paper Mr. Lockyer points out the analogy between the dissociation of known compound bodies, with the observed phenomena in the sun, and states that a perfect continuity of phenomena are established on this hypothesis. The whole investigation is a discussion of the hypothesis that the so-called elements are compound bodies.

Mr. Lockyer has made a map of part of the solar spectrum, on a much larger scale than has hithero been attempted. He took for the map a large number of photographic comparisons of the sun with the elementary bodies. The reduction these photographs showed that after eliminating those lines which might possibly be due to impurity, there still remained many short lines, coincident in two or more different spectra. These lines have been termed by Mr. Lockyer basic, and are considered by him to be the spectra of the bases or constituents of the elementary bodies. Thus he contends in the following manner: if a salt be put in a series of furnaces ranging in temperature higher and higher, the faint lines visible at the lower temperature become, owing to the dissociations that the salt experiences, the prominent lines at the highest temperature. For the same reason the prominent lines at the low temperature become faint lines in the hottest furnace. He also noted that in the highest temperature of the hottest furnace new faint lines appear, which he argues from analogy would probably be intensified in a still higher-heated furnace. With true reason Mr. Lockyer asks why, applying the laws of continuity, should not the same change apply to the elements? So far as the investigations have at present extended, it is probable that these basic lines would be the prominent lines of the spectrum, if temperatures sufficiently high could be obtained so as to dissociate the so-called elements into their bases.

"Note on the Spectrum of Hydrogen," 1879; points out the fact that lines of a more refrangible character have been observed by Mr. Lockyer, in the spectrum of hydrogen, and he also states that one of these new lines is coincident with a line in the spectrum of calcium (the metal contained in lime).

In 1879 a paper "On a New Method of Spectrum Observation," viz:—vapouring the substance in a flame and passing an electric spark through the vapour; and also "Report to the Committee on Solar Physics on the Basic Lines common to Spots and Provinces," were produced. In the latter paper Mr. Norman Lockyer demonstrates

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clearly the existence of these bases or constituents of elements, in the sun. "Note on the Spectrum of Sodium," also appeared in 1879. In this it is stated that hydrogen is given off in large quantities during the distillation of sodium in a vacuum, and that after such treatment even when red hot the metal volatilises with difficulty.

A "Discussion of Young's List of Chromospheric Lines," was also published in 1879. In this paper Mr. Locker has endeavoured to prove that the elements with which we are acquainted with here, do not exist in the sun; that is, as he remarks: "if the argument for the existence of our terrestrial elements in extra-terrestrial bodies, including the sun, is to depend on the perfect matching of the wave-lengths and intensities of the metallic and Fraunhofer lines."

Two other communications to the Royal Society appeared in 1879, viz: "Note on a Recent Communication by Messrs. Livening and Dewar." In this paper Mr. Lockyer denies the statement made by the two scientists just mentioned, that certain lines of aluminium and potassium appear in the chromosphere of the sun. In a "Note on some Phenomena attending the Reversal of the Lines," 1879, Mr. Lockyer treats of some very interesting phenomena connected with absorption, and also of the extinction of the absorption lines in the electric arc. This year, 1880, Mr. Lockyer began a new work, two papers on the subject having already appeared; "Note on the Spectrum of Carbon," April 8th, and on May 1'th, a "Further Note on the Spectrum of Carbon." In this last paper, Mr. Lockyer takes the spectrum of the spark in various carbon compounds in the state of gas, and obtains results which confirm in the most remarkable manner, his hypothesis we have referred to above. This matter is still in course of investigation, and from what has already appeared it promises to be a most interesting and remarkable research.

Of late years Mr. Lockyer's work has turned upon the one aim of proving that the so-called elements can be decomposed into their bases. This he has already nearly accomplished, and we can safely predict a brilliant termination to his efforts.

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Joseph Dodds, M.P.

FEW more noteworthy examples of men who have risen can be quoted than that of Joseph Dodds, the present M.P. for Stockton, who, from being a land surveyor's clerk has risen to be the head of one of the largest legal firms in the north of England, director of iron companies innumerable, and finally to the most honourable position a commoner can boast of—that of member of Parliament.

Mr. Dodds was born sixty-one years ago at Winston, in Teesdale, and is the son of a plain Durham farmer, who gave to his son nought save a good country education and that sturdy frame which, coupled with indomitable perseverance, have led him on to his present position.

Young Dodds received no expensive education, simply such a one as scores of other lads received in the "good old times." His letters he learnt at that great institution of fifty years ago, a dame's school. From the dame's school he was sent to the parish school of Winston, and left it to complete his education at Gainford School, then, as now, a well-known north country seat of learning. Here he distinguished himself in many subjects, but specially in the classics. He left school at the age of seventeen years, but 'ere he quitted Gainford he had gained that position dear to all school boys, and most awe-inspiring to the youngsters—captain of the school, and, as captain, he was deservedly popular. He commenced his business career under the care of the late Mr. Bowes, of Darlington, but did not stay in this situation very long, leaving it to go in the employ of Mr. Wheldon, of Barnard Castle, with whom he stayed until 1841. In this year he was prevailed upon to go to Stockton, to the office of his relative, Mr. Bowser, land agent, Mr. Bowser hinting at the possibility of his one day succeeding to the business. At the same time he acted as a clerk in the office of Messrs. Bayley and Newby, solicitors, to the former of whom he was articled, on the understanding that he would, upon completing his clerkship, be taken into partnership by Mr. Bayley. The death of this gentleman, however, prevented the plan being carried into effect, and, accordingly, when he had duly qualified himself as a solicitor, Dodds started business for himself in Stockton in 1847.

His practice was at this time so small, notwithstanding his having acquired that of Mr. Bayley, that even his most sanguine friends could hardly look forward to his attaining such a practice as he has since done.

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The first public office Mr. Dodds held in Stockton was indeed humble enough, merely that of a committeeman and honorary secretary of the local Mechanics' Institute. In a short time, however, and at the early age of thirty-three years, he obtained a seat at the municipal board as a councillor. In 1857 he was elected mayor, and had the pleasure of opening, during his year of office, a new road between Stockton and Middlesbro'. In the year following that of his mayoralty he was unanimously elected, on the motion of his friend, Mr. H. W. F. Bolckow, chief clerk to the Tees Conservancy Commissioners, and whilst occupying this office he gained his first insight into that business of legislation with which he has since become so intimately acquainted.

The commissioners had before Parliament at this time "The Tees Conservancy Act, 1858," and it was Mr. Dodds' duty to see this Bill through Parliament, which duty he ably and successfully performed.

The Act confers on the commissioners powers which are somewhat unique. By it the value of all land reclaimed from the Tees is divided between the commissioners, the Crown, and the frontager, the commissioners getting half, and the Crown and the frontager each a quarter of the value.

Henceforth the people of Stockton looked upon Mr. Dodds as their good fairy, he was their friend, their benefactor. A few years ago a smartly-conducted north country journal, *The Domine*, now defunct, published a portrait of Mr. Dodds, in which he was depicted as the genius of the Tees, and this position he most truly holds. Let a design be meditated which might harm their river, it is to Dodds that the people of Stockton call for help.

For instance, Mr. Ralph Ward-Jackson wished his Durham and Cleveland Union Railway to cross the Tees by means of a chain ferry. Stockton objected, called upon the river genius, and the chain ferry project vanished into thin air. Again, the North Eastern Railway Company wished to have a railway bridge across the Tees, below Stockton. Stockton objected to this also through Mr. Dodds, and up to to-day Stockton is free from the railway bridge.

Meanwhile Mr. Dodds' practice was assuming large proportions; indeed, he had deemed it advisable to take into partnership Mr. John Trotter, the eldest son of his old friend the late Charles Trotter, and the firm was for many years Dodds and Trotter. It has been said that at this time

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the firm had one of the largest, if not, indeed, the largest practice in the north of England.

Having enslaved Stockton, Mr. Dodds was urged by many friends to embark with them in various departments of the iron trade, then in the heyday of its prosperity.

The 'cute brain of the Stockton lawyer at once conceived that money was to be made here. He entered with his whole energy into the iron industry, and eventually became one of the most influential men in this trade.

Mr. Dodds' parliamentary career dates from the time when Stockton returned its first member. When this borough was enfranchised in 1868, the Liberals of the place were not long in selecting their candidate. For years Mr. Dodds had been looked up to as its head and front, in fact, so dear was their idol to the Stocktonians that it has been said "Dodds could do better without his Stockton than Stockton without its Dodds." Who then was so fit to represent Stockton in Parliament as Mr. Dodds? The general cry was "Dodds," and, in reply, Dodds eventually accepted an invitation from three-fourths of the constituency to become the Liberal candidate. But in thus responding to the public cry, he placed himself in a rather awkward position. For some time he had been the friend and occasional adviser of the Vane family, frequently visiting the Marquis of Londonderry at his seats of Wynyard Park and Garrow Tower. It was against one of this family, Lord Ernest Vane Tempest, that Mr. Dodds had to contend. If Mr. Dodds persevered in his resolution to contend the borough, he would probably lose a most influential friend. Undeterred by this, a consideration which would have made many another man give way, Mr. Dodds decided to go on in the way he had chosen, and, at the expiration of a severe struggle, lasting in all four months, he was duly returned as first M.P. for Stockton, polling in the contest about three votes to each one of his opponent. Not content with simply returning him as their member, the people of Stockton still further showed their appreciation of Mr. Dodds by generously defraying the whole of his election expenses, amounting to some £1,500.

As an M.P., Mr. Dodds is not of those men who think that they fulfil their duty to the constituency by voting at their party's call. He has taken an active part in parliamentary work, and, during the period of his first sitting in Parliament, he introduced a bill of his own on the subject of the amendment of the Salmon Fishery Act. But the time came for a fresh election, and Mr. Dodds was again selected as Stockton's candidate. So unmistakeable had

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been his victory at the 1868 election, that it was expected in 1874 no one would stand against him. A Mr. Barrington, however, came forward as the Tory candidate, with what result may be guessed. Mr. Dodds won by even a greater majority than in 1868. Not content with returning him a second time, the people of Stockton again paid Mr. Dodds' election expenses, an example which was followed at the last election, when Mr. Dodds was returned a third time for Stockton, his opponent being Mr. Digby Seymour. The miserable amount of votes this gentleman polled, must surely have convinced outsiders that Mr. Dodds may represent Stockton so long as he is spared and cares to do so.

Mr. Dodds married in 1847 Ann, a daughter of Mr. William Smith, of Stockton, by whom he had three sons and three daughters. All three sons took degrees at Cambridge, and the eldest, Matthew Bowser Dodds, is now a member of the firm of Dodds and Co., and a Town Councillor, and is destined to take his father's place.

Edwin John Brett.

EDWIN JOHN BRETT, who has done so much for the boys of the United Kingdom by providing them with healthy and sensible journals and books, was born in the old cathedral town of Canterbury, in 1828, so that he is now fifty-two years of age. The family of the Bretts came over with the Conqueror, and the name is to be found on the battle roll of Hastings. The old name was again brought prominently forward by the then head of the family, Sir Richard Le Brett, being one of the Knights concerned in the slaying of Thomas á Becket, being his direct ancestor. His grandfather was Lieutenant Small, who served with some distinction in the Preventive Service, in the latter part of the last century. His father was an officer in the British army, and served through the Irish Rebellion of '98, the Peninsular, and Waterloo. Soon after Waterloo, he retired from active service, and married, living to an honoured old age, and dying when he was just 90. His mother was a cousin of the celebrated Lady Small, and, like her, he had a great passion for private theatricals. She imbued her son with a love for the stage, and at the early age of

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eight he appeared at the Covent Garden Theatre, then under the management of Madame Vestris, in a speaking part.

His first appearance at Covent Garden was in a minuet. When he first went on the stage, and saw the vast assemblage of faces, all turned towards him, to his childish mind they looked like so many bodyless heads, "all heads—no legs." He went through his part, and when he walked off his tongue clave to the roof of his mouth, and all he could gasp was "water," to the first person he met. The applause was so great that the performance had to be gone through again. All present prophesied a great future for the child, but his mother, though she loved the stage, had no intention of allowing her son to follow the profession.

The next event of importance in his career is his apprenticeship, by his father's wish, to a sober, sedate old watchmaker, well-known at that time as one of the most skilful and scientific men in the horological world. The contrast of this quiet and monotonous life, with that he had previously led, and the excitement, the applause, and the glitter, of a stage life, was too great, and he felt that he could never settle down to a hum-drum life. So he induced his parents to release him from his indentures. Soon after this, he became acquainted with some gentlemanly young fellows, who were artists and authors. His acquaintance with them ripened, and from what he saw, he took a liking to their profession, and became one of them. At that time he had all the restlessness of youth, and being anxious for adventure, formed the acquaintance of G. W. M. Reynolds, Mr. Charles Cochrane, and Fergus O'Connor. This was just at the period when the whole of Europe was in a fomented state of revolution, in the year 1848, and he was inoculated with the thoughts of the leaders of that age. He attended their meetings, and spoke at several of them. Amongst these was one at Kennington Common. This was the last he ever attended on the Radical side, and it was the turning point of his political opinions, for he saw how easily the people can be led by a few unprincipled men who have more eloquence than the people they address.

At the time of his marriage, at the age of twenty, he was following the profession of an artist, and had several pupils. One of his favourites among these was Charles Bennett, author and artist, who afterwards contributed so largely, and for so many years to the pages of *Punch*. In course of time, Mr. Brett went into partnership with the renowned Mr. Landells, uniting his own great inventive faculties and

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business aptitude, to the like qualities possessed by the latter. Mr. Landells was, with Henry Mayhew, Mark Lemon, and Douglas Jerrold, one of the originators of *Punch*, and was also one of the original contributors to the *Illustrated London News*. He also started the illuminated magazine, *Puck*, and the original *Judy*. With the late Alfred Bunn, he produced his famous "A Word to *Punch*," which effectually silenced that journal from ever attacking the last named gentleman again.

Some years ago Mr. Brett produced his "Naval History of Great Britain," one of the most complete works on that subject, which must be of interest to everyone who lives under the shade of Old England's Flag, and about the same time "Brett's Useful Knowledge upon All Subjects" appeared. The latter was an encyclopedia of useful knowledge, and was a worthy rival of the works of the same kind published by older firms. Both these achieved their measure of success.

One of Mr. Brett's earliest associations was with the firm that started the *Illustrated Inventor*, a paper that in its time helped many men of talent to give their invention publicity, thus being undoubtedly a stepping stone on the road to fortune for many. While this last venture was in the last stages of its existence, the late Mr. Ingram, then sole proprietor of the *Illustrated London News*, was preparing for his visit to the United States, and it was arranged that Mr. Landells and his partner, the subject of this sketch, should take a certain responsibility in the career and management of his paper upon his return, but before that design could be fully carried out, Mr. Ingram had met his death at sea. Almost at the same hour and time the old friend and partner of Mr. Brett—Landells—died.

During the American war, Mr. Brett produced tales of the war, which were all successful, and he followed these up with his "English Girls' Journal." His idea in this, to give in one journal fashions, patterns for needlework, and music, has been followed by the proprietors of almost every existing ladies' journal of the day. One of the main characteristics of the character of Edwin J. Brett, is his charity to the poor, which is unostentatious and practical. During the last fifteen years, he has rescued no less than three boys from the streets, and started them all on the road to prosperity. Two of these are now in excellent positions. The third, unfortunately, developed a taste for martial glory. He was one of those brave fellows of the 9th Lancers, who fell in Afghanistan on August 13th of the present year.

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Another deed worthy to be recorded, was the placing of the "Edwin J. Brett" life-boat, costing some hundred of pounds, at Southend. The ceremony attending its presentation to the Life-boat Institution of Great Britain, was fully reported at the time in the daily papers. The boat itself may be seen at any time when not in service, swinging from its davits at the end of Southend pier. A beautiful model of the boat, with all its fittings, sails, &c., was presented to the donor by the Committee of the National Life-boat Institution. In 1868, Count Bernstorff, son of the German Ambassador, and Prince Arthur, became subscribers to the "Boys of England," and in 1871, the late Prince Imperial also followed suit, and continued to read the journal up to his departure from England, on that ill-fated campaign from which the brave young fellow never returned.

Mr. Brett has received many complimentary letters, from the following amongst many others, the Earl of Beaconsfield, Earl Derby, Viscount Cranbrook, Lady St. Vincent and Lord Sandon.

Mr. Brett has always been a strict opponent of cruelty to animals in any form; when a lad of only nine years of age, he interfered with another boy who had set two dogs on to each other, and was enjoying the fight. Young Edwin wanted the dogs called off, but the other refused to do anything of the sort. The two boys then commenced a trial of strength, and the young champion had decidedly the best of it, for he threw his opponent heavily. The other boys standing round thought he was dead, and told the victor so. This so frightened him, that he there and then started off to walk to Dartford, where he had an aunt and uncle residing. He slept the first night at a little roadside cottage, and reached his destination the following evening, and the next morning his kind old uncle put him on the box seat of a coach, and sent him back to his parents, who were, as may be well imagined, overjoyed to see the child return.

Some years afterwards, on another part of the same road that he traversed then, he had a most exciting adventure. His business had kept him in town till late, and he wanted to go down that night to see his young wife, who was at that time staying at Canterbury with his parents. The line then went no further than Faversham, and the rest of the journey was done by coach. By the time he reached the latter place the last coach was gone, and, being anxious to reach his destination that night, he started to walk the intervening distance. Only two nights before a gentleman

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had been set upon by a gang of gypsies on that same road, near Boughton Wood, and so severely beaten that he was then lying in Canterbury hospital in a very precarious condition. A man on the road offered to show Mr. Brett a near walk across the fields and through Boughton Wood, but the favour was declined, and the man started by himself, on receiving a rather strong hint that his room was preferred to his company. Two or three miles further on, our traveller came up to a party sitting round a camp fire, and among them, much to his surprise, was the same man that had offered to be escort and guide. The gypsies offered Mr. Brett a portion of their supper, which he thought it politic to partake of. After the supper he rose to go, but they had no mind to let him off so easily, and demanded his money and valuables. He of course stated that he had none, but they would not take his word, and matters began to take a serious aspect; but by a determined manner, and showing a formidable looking "six-shooter," he at last was allowed to take his leave, though for some miles he had the uncomfortable knowledge that his footsteps were being dogged by these ruffians, waiting for a favourable opportunity for setting upon him, and when he arrived at the outskirts of the wood, he felt the whizzing past of a heavy bludgeon, thrown, he knew, by no friendly hand. They, however, made no further demonstrations of hostility, and at length he had the satisfaction of seeing the welcome lights of Canterbury.

As a master, it is not saying too much to state that Mr. Brett is really loved by his employées. Some years ago they gave him a practical proof of their esteem and respect, by presenting him with a beautiful silver epergne, on which was engraved a very complimentary inscription. One of our city merchant princes presided at the banquet at which it was presented, and truthfully remarked that there was much more in the gift than met the eye, for it was rarely that an employer was so loved by his work-people.

Of late years Mr. Brett has lived chiefly at his beautiful country seat, Oaklands, near Broadstairs, enjoying his horses, dogs, and gun, and there he is as much respected by his neighbours and dependants as he is in town. Two or three years ago he was offered the captaincy of the 3rd Kent artillery, just then vacant by the death of Captain Pugin, the well known architect; but, at that time, by the advice of his doctor he was forced to decline it. For the same reason he was obliged to forego the honour of being made a Justice of the Peace for the county. In private life

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he is also much honoured and loved. Really fifty-two years of age, in spite of a long, anxious, business life he looks quite ten years younger, and he still superintends all his numerous literary ventures himself. Living, however, the greater part of the time at Broadstairs, where with his affectionate wife, and very pretty and graceful daughters, he has almost every comfort heart could wish for.

Sir Andrew Barclay Walker.

SIR ANDREW BARCLAY WALKER commenced his career as plain Andrew Barclay Walker (being born 15th Dec., 1824), second son of Peter Walker, Esq., of Ayr. His education though sound and liberal, was limited to the faculties afforded by the Ayr Academy, and later to the Liverpool Institute. As were his school days, so has been his whole personal career, quiet and unpretentious, but useful and pregnant with result. For a long series of years he devoted his energy to business; the result is indisputable evidence of his capacity to control and direct important undertakings. He is the chief spirit of two large firms, Peter Walker and Sons, brewers, Warrington, and A. B. Walker & Co., wine and spirit merchants. For years he has chiefly resided at Gateacre Grange, near Liverpool, and those who know him best speak in high terms of his strict honour and unbounded geniality, which is marred by no personal vanity. After years of attention to the affairs of his firm, during which wealth had accumulated apace, he conceived that the time had come when he might devote some of his energy and intelligence to furthering the interests of the general community. With this view he offered himself as a candidate for, and obtained a seat in the Liverpool Town Council, in the year 1867. Heartily and honestly attached to the Tory side of politics, he filled his position in a gentlemanly and truly liberal spirit. In the Council chamber he did not distinguish himself as an orator, but obtained the respect of all parties for the soundness of his judgment and unwavering fidelity to the duties he had undertaken.

In 1871, after only one term of service as a councillor, he had the dignity of an aldermanic chair conferred upon

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him. No higher mark of his worth can be needed than this unusually early honour. As a Member of the Council, asserting at its deliberations and watching over the interests of the town, Mr. A. B. Walker did not consider his sphere of usefulness to be bounded or his responsibility as a man of wealth to cease. The latter was used unsparingly for the relief of the aged poor, particularly those who belonged to his own ward. Year after year their hearts were gladdened and their paths smoothed by his generosity and forethought. Assisted by his amiable wife he provided and presided at a series of annual banquets, where, in addition to fine fare and other remembrances, kind, feeling, and cheering words were heartily spoken. Not only in these and innumerable unrecorded genial acts did Mr. Walker shadow out the spirit animating him. The Pariahs of the Union were not forgotten, they too partook of feasts secured to them by his generosity.

This record of well-doing, noble and notable enough in itself, is scarcely such as would lead the casual observer to infer the possibility of the magnificent public spirit soon after displayed by Mr. Walker. He had studied the wants of the then township, and had come to a decision which he recorded afterwards in a characteristically quiet phrase. For years the want of a suitable temple of art had been recognised; Liverpool had been made the butt of jeers and scorn for its stolid indifference to the finer educational influences. From the days of Roscoe, Caddick, and Egerton Smith, who were the fathers of art agitation in Liverpool, little had been done to further its interests. Roscoe, with the aid of friends, managed to open the Academy Room, John Street—the moneys expended for the purchase of art objects for the same amounted to £11 18s. 9d.—for a period extending from December, 1769, to February, 1770. Of this, £8 18s. 3d. was paid for plaster casts by Flaxman. Poor as this effort may seem, it was in its time and degree so decided an advance in the right direction, that Roscoe gave expression to his delight in an ode. Endeavour succeeded endeavour, but for a quarter of a century art had no fitting home in Liverpool. Sir William Brown and the corporate body of his day, provided natural science with a suitable and stately building. Here the few art works possessed by the township found an obscure refuge. The spirit which Roscoe and his associates had planted and fostered did not, however, die. Perhaps during later years it received an impetus from the Winter Exhibition of Pictures, inaugurated at Alderman Samuelson's suggestion, by the Town Council.

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The growing importance of this experiment, and a general and increasing desire to remove a stigma from Liverpool, led to the calling of a meeting by the mayor, in order to open a public subscription to erect an art gallery. This was in September, 1873, and altogether £7,000 was promised to the fund. Messrs. Parrington, another brewing firm, were the largest donors. In November of the same year, Alderman Walker was elevated to the mayoralty. Upon his installation he performed an act, the grace of which cannot easily fade from the memory of his fellow-citizens. With a dignity and reserve of speech worthy of a Roman Tribune, he announced his intention. "At my own expense I propose to build an art gallery." This was his munificent contribution to the public weal. The contemplated cost of the design which the mayor had prepared, was the princely sum of £20,000, the total cost of the building when finished, came much nearer £40,000. Action speedily followed upon the promise, and in the following year the first stone of the building was laid. The mayoral year thus brilliantly inaugurated, was one which will long live in the social annals of Liverpool.

The "At Homes," presided over by the Mayor and Mayoress, were the centres of attraction; their frequency, geniality, and attractiveness, were the theme of general admiration. Even the future burgesses were not forgotten by Mayor Walker; fancy dress balls, given for the gratification of the juveniles, were a striking feature of his reign. That the men of Liverpool fully appreciated the liberality and incalculable value of their mayor's gift, needs only to be said. Like the historic Whittington, Alderman Walker filled the civic throne thrice. His second mayoralty was in 1876, and it was thought only a proper tribute to his public worth to re-elect him mayor for 1877. This was an especially graceful and gratifying act, for in that year his princely home of art was to be finished and handed over to the town's keeping. The opening ceremony took place in September, 1877, and is a red letter day for Liverpool. Hopes had been entertained that a member of the Royal Family might add dignity to the proceedings. This hope was not realized. Lord Derby, the representative of an ancient and noble line, and intimately connected by close ties with the fortunes of the town, fitly opened the building, and acknowledged the honour due to its founder. For a gentleman of modest and unostentatious mind, that day was a splendid triumph. All classes combined to signalize the event with fitting brilliancy. Deputations representing

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every industry, and engaged on their occupation, formed a worthy feature of the official procession from the town hall to the new art gallery. The streets and houses, nay, the very house-tops, were thronged with thousands eager to share in paying honour where it was due. Two suitable congratulatory addresses, one from the body corporate, and another the spontaneous outcome of the general feeling, gave weight to the other demonstrations of respect and regard. Each of these addresses was in itself a valuable and enduring work of art. The day's proceedings terminated with a public banquet in St. George's Hall, in honour of Mayor Walker, and a display of fireworks in one of the public parks.

Of the vast influence for good which the Art gallery will be the centre, we can scarcely conceive. Already it has within it the nucleus of a collection of paintings which would have filled the mind of Roscoe and his associates with pure pleasure. Outwardly it forms a noble continuation of the Brown Museum and Picton Reading Room—since built by the corporation. Even those who never enter its doors cannot escape its refining influence. Surrounded by banks of flowers, it forms a spot of brightness not to be lightly regarded.

Andrew Barclay Walker, has since received from his sovereign the honour of knighthood, and is now Sir Andrew Barclay Walker, but this compliment cannot add to his intrinsic worth. His design accomplished, he has retired into comparative privacy. This is wise; no amount of perky publicity could add one single iota to the regard and reverence in which he is held by those whom he has so substantially endowed.

James Dromgole Linton.

JAMES D. LINTON was born in London on Boxing Day, 1840, so that he is still a young man. His parents were fairly well to do, but in the panic of 1857, they with so many more unfortunate and unhappy families, lost all, or nearly all they possessed. Young Dromgole then realised the fact that a life of work lay before him, and with the earnestness that has characterised him through life, he faced it like a man. Long before this he had made up his

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mind to be an artist. His father did not look at all favourably on this prospect, for his son did not display any special ability or promise of talent for the profession which, one would think demanded above all others, special promise of future ability and talent before entering, so he was placed with a firm to learn the art and mystery which it really was then, and was so-called of glass painting, and at the same time he joined the St. Martin's School of Art in Long Acre. From that he migrated to a school in Newman Street, kept by Mr. Heatherly, where he continued up to the expiration of his articles in 1861. Two years after (1863), he commenced painting in water colour, at which he has shown that he has few equals living. His great friend at this time was G. H. Boughton, A.R.A., who helped him then with advice and his interest, and has always since taken a kindly interest in his progress. Mr. Linton first appeared to the public from the walls of the exhibition at the Dudley Gallery, and met with a large amount of success for so young an artist. Knowing then but little of the world's fickleness, he thought this would last for ever, and that he had found a comparatively easy road to success and fortune, so he chose a partner for his joys and troubles, and married in 1867, and the same year he was elected an Associate of Painters in Water Colours. But he soon found that no man can win success without being at some time in the shadow, for as soon as he was married, though the wife he had chosen was in every sense of the word, a helpmate, his troubles began, and for at least four years, everything seemed to be going wrong with him. For two whole years he sold scarcely a single picture, and his father having died in the previous year, he had the care and responsibilities of two families thrown on his hands.

In 1871, however, the tide turned. He was elected a full Member of the Institute, and was appointed one of the artists for the *Graphic* during the Franco-German War. The same year he exhibited "The Lover's Disguise," and "1795—Bad News." At the end of the war, he found that his pictures were coming into greater demand, so he was enabled to return entirely to his brush, and at no time since that has he ever had cause to find fault with the support he has received from the public, or to complain of want of purchasers. In 1873 he obtained the bronze medal (there were no medals but bronze) at Philadelphia for his picture, representing the custom followed at the court of Austria on Maunday Thursday, of the Emperor and Empress attended by the whole of their courtiers

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washing the feet of a dozen beggars, in imitation of our Lord. This was a large drawing, and gained its painter much renown. It was afterwards exhibited at the first loan exhibition of living artists, at the Grosvenor Gallery, in the winter of 1878-9. This success was followed by "The Lotus Eaters," in 1874, and "Off Guard," in 1875. The latter was also a large drawing, and represented soldiers resting, playing, and singing. In 1876, he produced "His Eminence, the Cardinal," and "The Huguenot." The subject of the former was suggested by an incident in Sir Walter Scott's "Quentin Durward." It represents a sentinel posted behind a screen, while the Cardinal is interviewing a couple of suspicious looking emissaries. It is a large drawing, and the figures are dressed in the style of the period of Cardinal Richelieu. The following year he was represented by "Ave Maria," in which a wandering showman is depicted showing an effigy of the Virgin and Child in a box to some soldiers in a room in an inn. The expression of devotion on the faces of some, and the indifference of others, is finely worked out. "Les Emigres" was the subject for 1878. In this an aristocrat with his wife and baby, all disguised, are offering a bribe to a fisherman to ship them to England. This drawing was etched by Ragon, and may be counted as one of Mr. Linton's most successful works. This same year (1878), having finished his drawing for the Institute earlier than he expected, he made an attempt in oil, though he had not touched the material for several years. The result was a study which he called "Biron," and sent it to the Academy, where it was favourably accepted, and hung in a good position.

The Institute also elected him, in conjunction with their president, Louis Hague, and Messrs. Alfred Fripp, and Edward Goodall, of the Society of Painters in Water Colours, to hang the drawings at the French International Exhibition. During the year he worked very hard in oil, and in 1879, we find the following list, all bearing his name on the walls of the Grosvenor gallery. "Les Emigres," this was the same subject as the water colour drawing in 1878; "The Quarrel," "A Scene from Gil Blas," "Valentine," from Faust; this was etched by V. Schuillier, and "A Study." While these were being exhibited, he received a commission to execute a series of pictures, illustrating the life of a soldier of the sixteenth century, one of which "Victorious," was exhibited at this year's Grosvenor gallery summer exhibition. This picture was stated by the press to be undoubtedly the success of the Grosvenor season. Many of

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our readers must have noticed it, but for the benefit of those who were not so fortunate, we give a few words of description. A Renaissance hall in the XVI. century; on the dais sits the monarch and his consort, at their feet sits a jester in the black and gold livery of the Hapsburgs, and behind him is a spiteful looking deformed dwarf. On the rich carpet are strewed trophies of the battle, and among them lying prostrate is the green flag and the crescent; shields of gold, and shields of hippopotamus hide, with boxes of diamonds, lie there among Circassian helmets. From these latter hang chains of mail formed of alternate links of steel and gold, such as was worn by William the Conqueror at Hastings, or in our own time by the brave, chivalrous old Schamyl in the Caucasus. Foremost of all stands the victor bareheaded, though in full armour, and near him is his prisoner, a Turk—a fine noble figure—"a foeman worthy of his steel;" behind are the trumpeters. The chief charm of the picture, apart from its conception and the admirable grouping, is the marvellous mastery it shows of technical work, from the tesseræ of the pavement to the jewel of golden fleece, which several of the nobles wear; every detail and point is wrought out with wondrous precision.

Mr. Linton is now engaged on a second of the same series, to be entitled the "Benediction." This will be exhibited during the coming year. He has also in hand a series of pictures and studies illustrating scenes and characters from the works of Sir Walter Scott, and a large water colour, entitled "The Admonition," but the oil picture, "Benediction," is so full of detail, that it is extremely doubtful if this latter will be completed in time for this coming spring's exhibition.

William Inman.

WILLIAM INMAN, son of the late Mr. Charles Inman, was born in 1825. His father was for a time partner in the firm of carriers, Messrs. Pickford & Co., but subsequently settled in Liverpool, where he became widely known as a merchant and managing director of the bank of Liverpool. A distant relative, Dr. Inman, is Prin-

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cipal of the Royal Naval College. The subject of our sketch began commercial life as junior partner, in the firm of Messrs. Richardson, Brothers, & Co., of Liverpool, by far the largest house in the American provision trade. In 1849, Mr. Inman was married to Miss Anne Brewis, daughter of William Stobart, Esq., of Picktree, Durham. He now resides at Upton Manor, near Birkenhead.

Mr. Inman's life has become remarkable, noteworthy and rememberable, from a great shipping movement which he inaugurated, which has proved scarcely less potent than the locomotive to revolutionize our means of travel. Mr. Inman was not only the first to send an iron screw-steamer across the Atlantic in winter, but he has throughout been a persistent and practical advocate for the conveyance of emigrants in steamers specially built for and adapted to their requirements, the result being, as is well known by every one acquainted with such matters, an enormous addition to the comfort of their voyage. It is all but impossible to over-estimate the enormous improvements Mr. Inman has brought about in the steam navigation of this country. Only those thoroughly conversant with the stages by which steam came to exert so great an influence in the locomotion of the world, can estimate at its true value the spirit of marine enterprise which led to such a magnificent flotilla of Royal Mail Steamers as the *City of Glasgow* (the earliest of the fleet of the Inman Steamship Company line), the *City of Brussels*, the *City of Chester*, the *City of Richmond*, and the *City of Berlin*. The success of Mr. Inman's experiment, when the *City of Glasgow* set out on her first voyage to Philadelphia, screw propelled, in mid-winter, and when the condition of the Atlantic was considered perilous in the extreme, was a bright day for the poor emigrants, who had previously been doomed to sailing-ships, and to miseries that can hardly be described. Mr. Inman was doubtless regarded by many as a desperate adventurer, but he had faith in his project, and he has come to be recognised as a pioneer of liberal enterprise. In 1857, Mr. Inman's Company began its regular trips between New York and Liverpool. There are now eleven ships belonging to his company, varying in gross tonnage from 2,536 to 5,490. During the seven and twenty years the company has been in existence, their ships have carried far over a million passengers, and their competition has considerably shortened the time which used to be allowed for the journey. The average passage of the vessels is now very little over eight days.

The whole of the eleven vessels of the Company are

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fitted up with the latest and most approved appliances. *The City of Berlin* is the latest and largest of the Inman fleet. She was built at Greenock by Messrs. Caird & Co., and is, says the *British Mail*, the largest mercantile ship afloat, with the exception of the *Great Eastern*, now used as a troop or training ship. She measures 488 feet in length between perpendiculars, and 520 feet in length in all; her moulded width is 45 feet, and she is 37 feet in depth to the spar deck, with a depth of 19 feet to the tonnage deck. Her gross measurement is 5,490 tons, she is 4,634 tons builder's measurement, and her registered tonnage is 3,139 tons. Her engines were also constructed by Messrs. Caird & Co., and are accounted splendid specimens of modern marine engineering skill. She is supplied with steam by twelve boilers, which are heated by thirty-six furnaces, and the provision for stoking is in every way admirable. The boilers are so arranged that at any moment any one of them can be cut off. She is fitted with eight strong water tight iron bulkheads, which reach from the keel to the main deck, thus dividing the hull into nine water tight compartments, and so adding both to the strength and safety of the ship, particularly so in the event of either collision or fire, as in the case of either calamity occurring, the effects of the accident would be confined to a single compartment. She is ship-rigged, and from the size and strength of her spars, is capable of carrying a very large spread of canvas, sufficient indeed to enable her to rank as a very high class sailing ship should any accident ever occur to her machinery. Her general outward aspect, trim and bearing, are eminently suggestive of speed and easy motion. She has accommodation for 1,700 passengers, 200 being first-class or saloon passengers, and 1,500 intermediate or steerage passengers, besides a crew of 150 all told. The saloon is amidships, and is 42 feet by 44 feet. The walls are painted and panelled in white, enriched with gold mouldings, and a dado runs round the room, from which rise Corinthian columns of walnut wood. We can only convey an idea of the luxuriousness of the appointments, by saying in one brief word, that *nothing* has been omitted that could gratify the eye and taste, and nothing introduced with which the most fastidious could be offended. Everywhere on board the same completenes has been observed. A spacious vestibule, furnished with a handsome sofa, which occupies its whole breadth athwartships, forms an agreeable and convenient lounge There is a spacious smoke-room on deck, and another

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ladies' cabin in contiguity to the main saloon. The sleeping apartments for saloon passengers are on the spar deck, ranged on the port and starboard sides fore and aft the saloon. These are large rooms, fitted with electric bells, and well ventilated. The sanitary arrangements are in every way complete, and there is always a copious supply of water at hand. The steerage passengers' quarters are on the main deck. The sleeping berths and mess-rooms are lofty, and adequately ventilated. The steerage accommodation is so divided into compartments that privacy is secured in an unusual degree, not more than 16 to 24 individuals being located in one compartment. The sanitary arrangements here are also most complete. The supply of food is abundant. The steamer carries a certificated surgeon, has two hospitals, one for males and one for females. She is also provided with ten large boats, eight of which are lifeboats of the newest construction. There is an almost unlimited supply of life-buoys. A patent steam-steering apparatus, invented by Mr. Facfarlane Gray, is placed in front of the chart-room, immediately under the eye of the captain, or the officer in charge. All directions are given by telegraph to the wheel-house and engine-room, and are always recorded for reference.

We have dwelt at length on the many unique points of this steamer, and have gleaned all the information available with respect to it, because we regard it as the highest development of a marine enterprise, characterised throughout by originality and engineering skill. It is, of course, highly important that the saloon accommodation has been so perfected, that a journey across the ocean has come to present scarcely more retarding difficulties than usually associate themselves with a journey by rail from London to Aberdeen, and certainly fewer obstacles than had to be encountered on the same journey in the old coaching days. But it is a circumstance of even more moment, that, due in large part to the practical philanthropy of one man, the steerage accommodation for the vast numbers of emigrants who yearly leave these shores, has been made, not merely endurable, but enjoyable. It is a fact not generally known that vastly over 200,000 emigrants are landed in the United States yearly, and that of this number a very large part sail from English ports. It is at the best a hard thing to leave home and kindred, and go across thousands of miles of water, to a land of which nothing is known by personal experience. Yet to do so is a duty which the emigrant owes, not only to himself, but to the community he leaves

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behind him. By removing himself from a scene of competition, in which, whilst here, he must needs play his part, he gives to those who remain one chance more of success, and (too often) of life also. We think but little of this when we regard the emigrant's departure with complacency, as though it were a matter of concern to himself only, and one in which he could properly demand neither our aid nor sympathy. As little do we think what the consequence will be to him, when (in pursuance of a life's purpose, which must needs have its direct good result upon the life's work of each of us) he is landed in that strange country, and must prepare (penniless, too frequently) to penetrate the depths of those back-woods, in which for long years he must meet and overcome nature in her primitive barrenness. If we but gave a thought to such things, and considered how keenly our own individual interests must perforce be affected, whenever emigrants leave our shores, we would surely lend a hand to help off, in the path whereon they have set out, those who go forth, as well for our benefit as their own. Bu if we usually forget our contingents in such hour of need, shall we not reward with abundant gratitude the few who remember them? And of those who have aided to make bright for one brief space (how brief!) the lives of the thousands who yearly undertake a voyage which many of us might properly be required to share with them, none have so conspicuously distinguished themselves as the managing director of the Inman Steamship Company.

Herman Charles Merivale.

TO the play-going public the name of Herman Merivale has for a long time been more than the *magni nominis umbra* of a family distinguished in the public service, literature, and theology. A recent litigation has pushed the author of "Forget-me-Not" into a kind of prominence before the public which he would be rather slow to value, but his able paper, read at the Church Congress lately assembled at Leicester, on "The Drama and Light Literature," has gained for him the appreciation of thousands outside the circle of his own profession.

Herman Charles Merivale was born in London in 1839, and comes of a stock fertile in distinguished writers. His

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grandfather was a poet of some note in Byron's day, whose friend he was, and wrote or arranged plays for Edmund Kean, in the intervals of work as Bankruptcy Commissioner. His father, Secretary of State for India, and previously for the Colonies, wrote a great deal on Political Economy, historical subjects, and biography, contributed to the *Edinburgh Review*, and other periodicals during his lifetime, while his uncle, the present Dean of Ely, is well known for his elegant and scholarly "History of Rome," as well as for his researches and productions in theological lore. Although Herman Merivale is the only one of his name who has made literature a profession, still the literary fertility of other members of his family, and the popularity of their writings, have caused among critics and readers some amusingly inaccurate conjectures and remarks. Hence, when young Herman Merivale had his first farce acted, his father was gravely attacked in the *Daily News*, as "an official who had grown grey in the public service," for descending to such trivialities. On the other hand the dramatist has been complacently complimented by many on his interesting contributions to Political Economy.

The subject of our sketch was sent at an early age to Harrow, where he was placed under the care of the now well-known Dr. Vaughan. From Harrow Mr. Merivale went to Balliol, where, as he freely confesses, he occupied himself more with play than with work. At Oxford he read with Jowett, the present Master of Balliol, and had among his college contemporaries, Swinburne, Mr. Justice Bowen, and Mr. Reece the dramatist. Several Balliol undergraduates with Merivale and Reece at their head, attempted to found a Dramatic Club at Oxford, just as Burnand and others had done a few years before at Cambridge. But they were overruled by the austere prohibition of the Dons, who were, no doubt imbued with a horror of the stage as great as that which imbued some of the venerable and learned antagonists with whom Mr. Merivale had recently to deal at Leicester. Notwithstanding his predilection for Oxford recreations, Mr. Merivale succeeded in getting a first in Moderations and a second in the final classical school, in Bryce's year; and laid up a fair store of scholarship which he now finds very valuable. He was called to the Common-law bar in 1864, and joined the Western Circuit for a short time; but got into a good practice in the Privy Council, and was for some time junior counsel for the Government in Indian appeals in that Court. The law, however, had no charms for him. It was as distasteful to him as it had been to Scott, to Moore,

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to Hallam, to Tom Taylor, and to a host of other men who have made their mark in literature. In 1874 his father died, and he himself was prostrated by a long illness which incapacitated him for all work. On his recovery he gave up altogether his legal practice, and on his marriage to a young Irish lady, two years ago, adopted literature as his exclusive profession. He had, however, served his apprenticeship to it while at the bar, writing frequently for journals and magazines, and also for the stage. Among his most successful plays have been the comedy of "Alone," and the dramas of "All for Her," "The White Pilgrim," and "Forget-me-Not," besides several smaller pieces, (these latter, for the most part 'prentice work derived from other originals), written either singly or in "collaboration." He has also written a good deal of poetry for different magazines, the *Cornhill*, *Blackwood*, &c., and lately contributed a series of political squibs in verse to the *Spectator*, for which journal he also wrote a series of papers of travel in Normandy and Brittany, entitled "A Lazy Journey." From 1870 to 1878 inclusive, he was editor of the oldest of English periodicals, the *Annual Register*, of the last volume of which he wrote nearly every word himself, from beginning to end. His political views on the burning questions of the day, however, differed so strongly from those of his publishers and some of their subscribers, that he parted company from them. Whilst at the bar he acted as one of the Commissioners of Boundaries, in North Wales, after the passing of the last Reform Bill.

At present, Mr. Merivale has taken up his residence permanently at Eastbourne, where, apart from the "madding crowd" and the bustle of London life, he composes his plays, and will, we believe, soon add to the popular literature of the day by publishing his first novel.

In these days, when there is a craving among managers and their audiences for French adaptations and plays spiced with elements of doubtful morality, it is re-assuring for those who are interested in social reforms to know that we have among us able, honest and scholarly playwrights who try to purify the pestilential atmosphere which has so long hovered around the drama of the present day. As in the days of Terence and his contemporaries, who represented in their plays at Rome, Greek not Roman manners, so at the present time we are given on the English stage a reflex of Parisian, not English life. This practice is condemned, and justly so, by Mr. Merivale, and Mr. Merivale gives us, in a paper he read recently before the Church

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Congress, a little insight into the *modus operandi* of London managers when he says, "No amount of success with what are called 'original' plays, will help an author much to a position. No doubt many a manager will rush at him with one of his MSS. and say, 'This is very good, but you see it is such a risk. Would you mind doing this for me?' And he produces a French play and a dictionary, his experience of 'adaptation' teaching him that the last is a good deal wanted. His confidence in his own judgment and the author's goes no higher than that. This is the cause of the French plays which flood us; I do not hesitate to say the worst and the most maudlin form the drama has ever taken. The French drama is described by one of the keenest of French literary critics, Albert Wolff, as 'l'art le plus parfaitement grossier qui ait surgi chez un peuple,' 'the most utterly degraded art a people has seen.' A wholesome English play is worth a dozen of them, but then the French plays have succeeded in Paris, and are not a 'risk.'

The "White Pilgrim," which, from a literary point of view, is his best performance, did not succeed any more than the plays of Byron did, or, to go farther back, than the plays of "Alcestis" and "Euripides," which the great classical dramatist offered in the competition at the Olympic Games, succeeded. England is not yet like Germany in this respect, that while in Germany plays are appreciated for their literary excellence, in England spectacular and spicy allurements have to be resorted to in order to popularise a dramatic production. Thus, in Germany, while priests and seminarists crowd the galleries of theatres, in England the same class reprobate, in a great measure, the stage and its professors.

We can only hope that, at no far off period, the English stage will be purged, purified and strengthened by the aid and influence of such men as the author of "The White Pilgrim," and that the necessity will no longer be felt of borrowing from the school of that art, "the most utterly degraded that has arisen among a people."

Frederick J. Stimson.

CHARLES LAMB'S celebrated prediction that the school of Munden would end with himself has,

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broadly speaking, been verified. Among the actors of the present time, there are a few who keep alive the traditions of the burlesque acting of the past generation, and, of these, Mr. Stimson holds a place of the highest promise. Others may surpass him in humour and those fine touches of pathos that dignify and ennoble the profession of the low comedian, but in easy and irresistible drollery, in the power of seizing the ludicrous points of a character without evidently exaggerating them, in the sudden and grotesque alterations of voice and gesture, and, above all, in the command of facial changes, there are few to equal Mr. Stimson.

Frederick J. Stimson was born in London on the 28th of September, 1857. His father being connected with the law, it was intended that the son should follow the profession, and, accordingly, he was placed in a lawyer's office. Legal studies were, however, not congenial to him. At a very early period of his life, and while yet at school, Mr. Stimson had developed literary powers of no mean order, and it is a curious fact that the struggle for supremacy between literature and the stage found expression in a drama entitled "The Three Trappers, or the Fiend of the Prairie," which he wrote at the early age of ten years. This production was performed at the College House, Southgate, by a corps of boys drilled and organised by himself, and, from a schoolboy's point of view, it was a great triumph of genius. While still preparing for the law, and devouring all the literature of the drama that came within his reach, he was not idle, and already he had acquired considerable reputation as a satirical writer and dramatic critic in various publications. He contributed to the *Court Express* a series of piquant articles under the title of "Easy Chair Notes," which are distinguished by a droll and quiet humour, relieved here and there by forcible and telling criticism. He was at the same time a regular contributor to the *London Lantern*, and his racy and gossiping articles on all manner of subjects were for a long period a leading feature of that journal. His contributions in the form of letters and notes to provincial journals, and, in particular, to a Liverpool magazine now defunct, were at this time very numerous, and the emoluments of which formed no inconsiderable addition to his income. Looking back at the amount and quality of the literary work which Mr. Stimson, during that busy period of his life accomplished, and the promise of marked excellence which his writings gave, it is much to be regretted that so genuine a labourer should have withdrawn himself from the literary

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field. There is, of course, some measure of satisfaction in the knowledge that what has been loss to one department of intellectual life has been gain to another.

For some time Mr. Stimson vacillated between the two pursuits, but the bent of his inclination was toward the stage, and to it he was irresistibly drawn. The applause at the footlights silenced the promptings of the higher aspiration, and the pen was at length laid aside, to be taken up only at rare intervals, and a promising literary career brought to an abrupt close.

In 1873 he appeared as a performer at certain concerts in London, and the approbation with which he was received stamped his vocation, and clearly showed that he had not misjudged the quality of his powers. For some time he travelled through the provinces with a concert company, meeting with most flattering receptions everywhere, thus justifying to his own mind, and to the minds of many of his friends, his choice of profession. The next year he entered into an engagement with a dramatic company, and scored a number of successes as a low comedian, the most marked of which was the character of *Luke Marks*, in the impersonation of which he displayed for the first time those gifts of facial expression which have since won him high reputation in broad burlesque. In the theatrical profession, more perhaps than in any other, a man's reputation goes before him. Managers are quick to detect rising talent, and are seldom slow to act on their judgments. Young Stimson's impersonation of *Luke Marks* was the indirect means of his introduction to a London audience, before which he made his first bow as an actor at the Charing Cross Theatre early in 1875, and while yet in his seventeenth year. From this time forward his success was assured. At the Charing Cross he remained three seasons, and established himself as a favourite, essaying numerous parts, and improving by assiduous study his talents for the burlesque.

Soon after we find him at Leeds, the central figure of Frank Green's pantomime of "Jack, the Giant Killer." Leeds playgoers remember to this day Mr. Stimson's clever personation of the troubadour *Flutteroso*, and the prolonged run which the pantomime had that season was generally ascribed to Mr. Stimson's mirth-provoking acting. After this success, his services were in great demand, especially for the pantomime season, and as *Granny Brown* in Younge's pantomime of "Little Boy Blue," as *Crokerina* in "Goody Two Shoes," at the Prince of Wales', Liverpool

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and as *Sarah* in "Dick Whittington," at the Theatre Royal, Manchester, this year, he added considerably to his reputation. He was engaged by Miss Jenny Lee, for the part of *Dick Swiveller*, in her new production "Nell," at Liverpool, and is now performing at the Royal, Manchester, in the new comic opera, *The King's Dragoons*.

Mr. Stimson's general popularity is, without question, due in some degree to his youth, and it would appear that he is aware of the indulgence extended to him, and knows how to take advantage of it. But if he desires—and he does desire—to achieve the higher distinctions of his profession, he must measure himself by the highest standards, forgetting his youth, and remembering only that he is an actor. Youth will not always be on his side, but the faults which are fostered under its wing may remain when it is gone. No competent critic would deny him the possession of talents of a high order. His manner on the stage is easy and natural, and expressive of a quiet confidence that sits upon him with exceeding grace, and irrisistibly attracts the audience. His voice is—though not of the first quality—strong, and of good compass, and in facial expression he is perhaps not surpassed by any living actor.

William Daniels.

ON the 13th of last month there died at Liverpool, in his sixty-eighth year, an artist who had not as yet much beyond a local reputation, but whose works, were they as familiarly known as the pictorial deeds of men who regularly figure in the public galleries, would yield him nothing short of a high national reputation. William Daniels, artist, as he styled himself on his door-plate, first showed his aptitude for portraiture on the soft clay and sand of the brickfield, where he, as a shoeless lad, worked. William Daniels was induced by one who had observed his clay and sand portraitures, to attend drawing classes at the Royal Institution, Liverpool, and artist as he even then was, he took strides ahead of his compeers. He soon won a first prize, and on the occasion of the award when clogs covered his feet and mean attire his back, a noble-hearted companion noting the loud-speaking shodding, amid the comparative silence of respectable leather, suggested a mutual exchange of pro-

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perty. An exchange was affected, and the youth who walked up in that noble-hearted companion's shoes, has since proved true—and also false too—to the genius then in its promising budding.

Daniels, let it at once be admitted, had a dual passion—a passion for his art, and besides, a passion for that hallucination which has bound so many in its ruthless chains, made the strong weak, and well-nigh blasted the high possibilities of noble powers. We cannot honestly avoid the consideration of this. It has played such an important part in the work he has left—much of it, consequently crude, unfinished; and most of that which is complete bearing traces of the strain. Genuine artists do things, and the mystery is—how? This man, Daniels, has done things so. Ideas from Shakespeare, Philip Massinger, Byron, and his own brilliant imagination have burned his brain until they have forced expression in form and colour—colours deep and rich as the shaded moss-bound rock of a brook, and so vigorously presented that they must have afforded a sensuous gratification both during and after manipulation. It is on this account deeply, though as well pathetically interesting, to study some of his unfinished work. Every touch has expression. Each rapidly made stroke is so apparently a recorded thought. No mere hap-hazard or apology, bnt an actual pressing fact fully known to him, and to all appearances so rapidly accomplished that the thought and the deed were one. There is no hesitation about his power, putting off till the morrow, and then passing sentence in cold blood. You see him to-day, and forthwith you acknowledge his power as you acknowledge it of great ones long since gone.

In character his work is of the Rembrandt order, whether designedly, or in the evolution of a bent, that would have arrested itself in Daniels had Rembrandt never been, cannot be said. It is a fact that there is more than a usual resemblance, a striking relationship. He creditably approaches the great original except in the power—perhaps we ought to say the patience—to grasp and delineate subjects where many figures are introduced. Daniels, too may not be as uniformly fine in colour, though indeed, in this he is strong; but on the other hand, the English artist has in certain imaginative moods left the other behind. I question if even Rembrandt would have been equal to the passionate abandonment shewn in the "Shylock" by Daniels, a work originally commenced for a sign, and actually painted on common oil cloth, going up nine feet towards

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Heaven. It is imaginative, romantic, dexterous. Tragic in its passion—the whole spleen and anger of the defeated Jew worked up to a frenzied fever-point, and then transfixed in the contorted face, the flashing eye, the one feverish hand, from which he has dropped the flesh scales, and the other grasping the blade, with which he would perpetrate a deeper murderous revenge. The old figure is trembling and tottering with rage in the rich purple velvet costume in which the unappeasable Jew hoped to transact his bloody business. And now the rich robe is a mockery, for the tables of justice are turned, and his glory is reversed upon himself in derision, as he stands in the tall, dim corridor with the prismatic colours of the richly-stained windows shooting ironical warmth on the cold tile pavement. This is a work of which not only a private gallery, a town, a nation, but of which a world might well be and some day will be proud.

The reader of the preceding will be aware that Daniels had shewn a great partiality for strong contrasts in light and shade. We have not yet seen one picture which does not betray his passion for this kind of effect. Moonlight, candle light, gaslight, lamplight, firelight, but rarely, strange to remark, sunlight. Like Rembrandt, he has instinctively avoided the light which rules the day. Night, night, with its weird sombre effects, has been his time, not only for observation, but for work, making night hideous by the flicker of his candle amid the moving shadows, when all else was asleep.

There are occasions when Daniels can introduce the rush of light into a dark chamber or passage, with startling results, marking out the principal object of his picture in strong vividness, and thus court for it the closest observation. We find him painting the effects of a bright moonlight as it streams in between the massive pillars of the Goree Piazzas, Liverpool, lighting up the dim figures in the blackness; or as it falls, together with a street lamplight, upon the figure of some worn and haggard begging creature, whose pale face and tearful eyes appeal without appealing.

Though Daniels has given us tragedy and pathos, he has not entirely forgotten those purely fresh things which, both in art and in nature, add motive to existence. Simple portraits of maidenhood! Simple, and yet profound in wealth of feeling. One is called, though why we cannot well see, a Circassian Slave. Call it what the fancy may suggest, it is a glory of art. A face in which one looks and finds

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joy, that humanity and art approached and embraced, and were wedded by the priest Daniels. A face by which one might learn to love. A remarkable feature of this artist is that he has splendid imaginative power for effect, but though he idealizes he does not idealize his subject out of the reach of common sympathy. The interest is present and living. Though carried into a high element of art, it is not out of the grasp of the mortals.

His portraits of others indicate a remarkable insight into character. He catches the breathing immaterial spirit, so to speak, of a face—represents the inward individual in outward but hardly definable characteristics. Though simple, as a rule, in regard to posture, most of them are very graphic renderings of the subjects. Whether they are faithful reflexes of the originals is another matter, but it may be said that owners are always ready to testify to the truthful portraiture in this artist's work. Where the interest in them as portraits must necessarily fail to strangers, they sustain a certain charm by their attractions as pictures. The glancing eye; the speechful mouth; the peculiar individuality are there—not as belonging to one man only, but to all humanity.

One more important feature of his power for realistic treatment must be noted. He is nothing, as we have seen, if not realistic. He must be faithful to what he sees though he sacrifice Beauty; but in nothing is he more realistic and true to material fact than in his painting of glass objects. To say the least, the results are astounding in their fidelity. It is not often that a real tangible glass decanter or tumbler, even though well-nigh brimmed with old wine, will warm the heart of man; it is not frequent that a veritable globe with veritable swimming gold-fish, excite great wonder—we look and are pleased, and turn away with a nod of the head, granting that creation after all has some pretty things; but when we see glass and wine, glass, water and gold fishes depicted in art by Daniels as no other known man has ever depicted them, we step back astonished. We approach enquiringly, we look critically—see the glass, its transparency, its own shadows, the shadows of outside things, yea, even the shadows of shadows. We see the beautiful effects of light playing upon the cut parts, upon the graceful swimming fish, and upon the surface of the wine or water; we see a room window with its patch of blue sky convexed on the globe side; we see the shadow of the whole, falling like trees down a smooth lake, upon the polished surface of a table—we see all this, and again stand back in surprise that Art

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should be so expressive and such an able interpreter, teaching so much about the beauties of still-life to those who have eyes to see them.

In the smaller works where the detail is more minute and definite there are a few points which remind one of Wilkie, but while not displaying Wilkie's humour, the figures are superior, more masterly in drawing and there is a pathetic key deeper than Wilkie could touch. Though Daniels has displayed here and there such undoubted powers as are hinted at, on the whole he lost irrevocably, good ground, and it is probable that the slow plodding worker may after all rank above him in the *number* of good things. He dissipated his energies and the examples of fully sustained genius are comparatively few. He will hold a unique position in British Art when the private possessors of his work do him public justice; while many others may rank higher in the number of fine things, his few fine ones will hold him for brief moments at least, above them all. There is more emotional power than outward beauty in his work. It can be said with much truth indeed that he often sought the abysses of human misery and depicted them with ironical relish. He sought its common pangs, and as far as the thus self-handicapped artist could with fidelity to his subjects make them beautiful, he made them so.

This has been descriptive rather than biographical. Let us now note a few more of the few facts known of his erratic career. Daniels became apprenticed to a wood engraver and there are extant rare, rare copies of his bookwork. The block of the liver now in the head line of the *Liverpool Mercury*, was originally cut by him. The youth however was anxious to *paint*, and paint he did, producing candle-light studies and portraits. Like many more young men, including even geniuses and painters, he wanted to marry, and not only wanted, but did; and it is recorded that being oblivious until the last moments, of that important symbol the ring, the young artist as an absolutely necessary proceeding had to weave something from that hand and brain of his, and this he did by pictorially transposing his prospective wife into a gipsy pedlar—known afterwards as "The Wedding Picture," sold to Sir Joshua Walmsley who was interested in the young painter, and now I understand, in the National collection at South Kensington, together with a portrait of Sir Joshua Walmsley, a portrait of his son, the portraits of Sir Humphrey Davy and George Stevenson, and a portrait of Charles Kean as *Hamlet*. He soon became notable for his portraits, and had opportunities which many would

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have eagerly utilized for personal advancement in the world of art and of gold. The late Prince Consort proffered a commission, but owing to some whim peculiar to the artist, the lineaments of Royalty were not depicted on canvas by Daniels. The Duke of Wellington once religiously made and kept an appointment which Daniels irreligiously broke, and no portrait of the Duke was the result. But in the case of another, a hand to hand and glove to glove warrior, Daniel was more faithful to promise. In all the honours of battle has he depicted the great Jem Ward, as a friendly token, no doubt, to a man with whom he had often put on the gloves. Tradition has it that Mr. Barry Sullivan once sought the aid of the graphic brush of Daniels, and was gradually taking his place among the illustrious theatrical portraitures when a circumstance, uncongenial to the artist, brought about a crisis. Sullivan and Daniels were closeted together at the former's hotel. A rather too decorated friend of Sullivan turned in and took up quarters very close to the canvas—too close. The artist looked at the intruder, and demanded from the actor an explanation. The actor said, "A friend—proceed.' The artist replied that the friend must depart or he and his palette would. The actor smiled negatively, whereupon W. Daniels, artist, with a rather forcible affirmation rose from his seat, shot his fist through the portrait and departed.

He knew, and of course would be a kindred reveller with G. V. Brook, the actor; he fraternized with Harry Boleno, the clown; he painted himself as *Othello* and George Lunt the actor as *Iago*—a work somewhere lost in the broad expanse of America—and we have seen a little painting in which he figures, not as coming up smiling, but as having smiled, and in the very heat of another round in a fighting ring. He was rather fond of this rough and hardy play, and was once so persistent in his desire to have a friendly bout with a companion, that a third companion took the matter up with such vigour, that the good-natured bout became somewhat serious, so serious, that after several embraces, poor Daniels had to seek cold water consolation for his weeping nose.

He very, very rarely exhibited. The Corporation of his native town possessed before his death but one of his works, and that a miniature portrait in Brown's Museum, Liverpool. It will in time, we believe, possess his own portrait painted by himself, for we have seen one endorsed to that effect in the handwriting of one who for long was a good friend to Daniels. Poor Daniels! If ever painter was genius he

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was; if ever a life was surrounded with what we call Fate his was; if ever death was the culminating crisis of a life that seemed to those who watched it, a continuous death, the death of this artist, Daniels, was. But now that he has gone will the public of his native town do something to express what not only they but the world of Art have lost. Or if they have nothing to express—if they have not seen his works what *can* they express?—will those who possess this departed man's labour bring forth their death-embracing treasures, and give them public light for awhile? There are sufficient works even in Liverpool to form a fairly representative collection—will the owners of these stand out to contribute what honour they can to the pathetic life that has just closed?

Daniels was buried at Liverpool, on the 18th of October, and many old friends met at the grave of a truly remarkable man.

Miss Jennie Lee.

ON the 21st of February, 1876, Miss Jennie Lee (Mrs. J. P. Burnett) made her first appearance in the now far-famed character of *Jo*. The representation took place at the Globe Theatre. The name of the young actress was almost unknown to the general public, and the expectations excited by the announcement of her assumption of the principal character in a dramatised version of "Bleak House," were not by any means great. It was true that Miss Lee had taken several minor parts in various dramatic performances, and had won a fair amount of approbation by her rendering of them. It was even known that she had created some sensation in America by her performance of this very part of "Jo" in another dramatised version of the story, entitled "Chesney Wold," but as the rumour of this latter performance came from the land of sensations, and was little more than a rumour, it was held as of no account. The few, however, who had witnessed Miss Lee in "Chesney Wold," when performing in California with Madame Jananschek, as well as those who had the advantage of a personal acquaintance with the lady, looked forward to the performance with an interest, the more intense because of the indifference of the general public. Those

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who knew her never questioned her exceptional qualifications for the part she had chosen; but the proverbial fickleness and uncertainty of the public judgment, is an element that dramatic aspirants have always to consider, and the friends of Miss Lee, with very few exceptions, did not, therefore, venture on very sanguine predictions. But the verdict of the public was one of no doubtful signification. From her entrance upon the stage in the first act, to the death scene in the last, the interest and admiration of the audience were maintained, and the enthusiastic plaudits which recalled the actress when the curtain fell, stamped the performance as a genuine success. The opinions of the critics next morning, with but few exceptions, confirmed the verdict of the public.

Nearly five years had gone by since the eventful evening, and Miss Lee has made the tour of the country again and again during that period, and ever increasing, perhaps it would be more correct to say, never diminishing houses (for within a week of the drama's introduction to the public, seats were at a premium), continued to bear emphatic testimony to the tender and touching pathos of the performance.

The popularity of the representation reached its climax in the City of Edinburgh when Miss Lee appeared in the Theatre Royal. Her fame had gone before her, and a house crowded to suffocation by an expectant assembly, testified to the force and influence of English metropolitan opinion upon the citizens of the somewhat self-opinionated Athens of the North.

A few days after this first appearance, the genial and whole-souled Professors of Greek in the University, wrote a letter to the editor of the *Scotsman*, upon the relation of the clergy to the theatre, with special and highly encomiastic reference to Miss Lee's impersonation of "Jo." In this letter, which has since been published in a thousand shapes, and circulated through every town in the kingdom, Professor Blackie called upon the clergy of all denominations to go to the Theatre Royal, to witness a performance as powerful for good as the grandest sermon ever preached, and learn a lesson on the duty of man to his fellows. This epistle coming from the most popular man in Scotland, and one of the most trusted leaders of Scottish opinion, intensified to a wonderful degree the prevailing interest in "Jo," and re-opened a controversy which has to this day never been closed. Only those who are acquainted with the anti-theatrical prejudices of a section—and a large and influential section of the Scotch people—can appreciate

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the chivalric courage which the publication of this letter displayed. A theological tempest immediately burst over the head of the devoted Professor. The newspapers teemed with correspondence. The Presbyterians accepted the letter as a challenge, and debates, bitter, prolonged, and impassioned, raged in the clerical councils. But the courage of the sturdy Professor of Greek abated not a jot.

Miss Jennie Lee has the distinction—a unique one for an actress to enjoy—of having been a central figure in a great Scottish theological controversy, and of having at the same time by her genius, awakened the people of Scotland to a sense of the injustice they had done to the profession of which she is so distinguished a member.

Miss Jennie Lee is a daughter of the late Mr. Edwin George Lee, an artist who had won considerable repute in his profession. Miss Lee is a native of London. At a very early age she manifested a taste for dramatic performances, and the display of her infantile mimetic powers was a constant and unfailing source of amusement to her friends and relations. Her health at an early part of her life was not robust, but her cleverness and uncontrollable vivacity of spirit more than compensated for her comparative physical weakness. Beyond what has been stated above, Miss Lee did not as a child give promise of her future. She is said to have been a bright, happy, sunny-faced, laughter-loving, mischief-making little minx, with a turn for mimicry, a passion for the burlesque, and—nothing more. All these qualities characterise Miss Lee to the present time. She enjoys and has enjoyed for a long time vigorous health, and her easy temper, her gentle and generous nature, her unostentatious charity have made her troops of friends wherever she is known. In person Miss Lee is rather under the middle size, her face is full and decidedly interesting, and is capable of very varied expression. Her voice is not one of considerable compass, but it is pure and singularly expressive, and by dint of much study she has brought it under perfect command.

After her father's death Miss Lee adopted the stage as a profession, and made her *début* in 1869 in the Lyceum Theatre, in the character of a page in *Chilperic*. In this unambitious part she had to deliver a few lines, and her quaint rendering of them attracted the attention of the manager, and she was subsequently, by a singular coincidence, cast for the part of the *Crossing Sweeper* in "Le Petit Faust." The coincidence of this part is the character that has since made her famous, extended, however, only to the name; as in

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"Le Petit Faust" she appeared with a golden broom, and arrayed in tattered but gorgeous satin robes. At this period Miss Lee was considered as a promising burlesque actress, the deep rich voice and pathos which she subsequently developed lying all unknown and unimagined by herself and her friends. Her success in the part of the *Crossing Sweeper* brought her under the notice of Mrs. Swanborough, of the Strand Theatre, at which theatre she appeared as *Prince Ahmed*, in the "Pilgrim of Love," in July, 1870, and remained for two seasons, taking the principal burlesque parts. Subsequently she entered into an engagement with Mr. Sothern, and made a tour in his company through the United States, her first appearance before an American audience being at Niblo's Theatre, New York, in the character of *Mary Meredith*, in "Our American Cousin." At the termination of the engagement she remained at Niblo's as leading soubrette, until a disastrous fire destroyed the theatre, and put a summary end to all arrangements for the time. For a brief period Miss Lee performed at the Union Square Theatre, of the city, in the same capacity, and subsequently went across the continent to San Francisco, where she remained as a member of a stock company for nearly two years.

While Miss Lee was playing in San Francisco, Madame Jananschek introduced a dramatised version of "Bleak House," named "Chesney Wold." Miss Lee was cast for the subordinate part of *Jo*, and in her impersonation of the part achieved such extraordinary success that Mr. Dion Boucicault, who witnessed it, called upon Mr. J. P. Burnett, and strongly advised him to dramatise the novel, making *Jo* the principal part. Mr. Burnett at once adopted the suggestion of the veteran actor and dramatist, and set to work to put it into execution. Having no experience of dramatising authors, and with little or no advice or assistance, he necessarily encountered many difficulties, all of which with much labour and patience he mastered, with a result which all who had seen the drama will pronounce creditable in the first degree to his skill and judgment. To the story of *Jo*, the whole action of the drama is subordinated; Mr. Guppy's advances to Esther, the murder, Mr. Tulkinghorn, the disappearance and death of Lady Deadlock, the arrest of Hortense, and the other incidents of the novel which are introduced, all seem to increase the interest in the central figure *Jo*. In thus subordinating all the parts to the one object, Mr. Burnett acted with a judgment worthy of an experienced author, though it must be said

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that the gloom of the piece is quite overshadowing, and might have been with advantage lessened. It certainly is an extraordinary tribute to the general handling of the story, and to the talents of Miss Lee that a drama which has a death in every act, and which has a grave-yard as its most effective scene, should have survived such a collection of horrors.

Sir Rupert Kettle.

SIR RUPERT ALFRED KETTLE, of Merridale, Wolverhampton, was born in 1817; called to the Bar at the Middle Temple in Trinity Term, 1845, he joined the Oxford Circuit. He is a magistrate, deputy-lieutenant, and assistant-chairman of Quarter Sessions for the counties of Worcester, Hereford and Merioneth. In 1859 he was appointed judge of the County Courts for Worcestershire. He married, in 1851, the daughter of the late Mr. William Cooke, of Wolverhampton. Sir Rupert's post is no sinecure, it is rather one of heavy and arduous duties. Sir Rupert Kettle has gained deserved popularity in Staffordshire and Worcestershire, especially by his impartial and unbiassed judgments, his genial and considerate mind, and unbounded liberality and magnanimity. He has written several able and exhaustive pamphlets on political and social economy.

Sir Rupert's system of arbitration is the production of a master-mind. He has shown himself a kind and liberal landlord, a learned and equitable judge, and an honourable and truly gentle man. He has an estate at Glan-y-don, in Merioneth, where his family usually reside during the summer months. A contemporary, in speaking of Sir Rupert and his work, said, "Some difficulty would be found in computing the amount of suffering which Mr. Kettle's system of arbitration has prevented, as well as the economy which it has effected. Starting by being called at the combined request of employers and employed in the building trade of Wolverhampton to adjust a difference which was wasting the substance of both, Mr. Kettle used the occasion to devise a method of preventing such ruptures by the amicable settlement of differences. Feeling his way in the application of his system by

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employing it in connection with industries in neighbouring towns, he gradually extended it to nearly all the chief national industries. In this beneficent work it has been computed that he spent the leisure of little short of ten of the ripest years of his life, and he only desisted when the conciliation boards which he had established were in full working order, not difficult to be carried on under the guidance of others. Since then men of eminence in all the social ranks have given, in their several localities, most valuable help in continuing the good work that Mr. Kettle began. Most of them also have added to the value of their awards by following the course which Mr. Kettle, if we mistake not, was the first to pursue—namely, setting down succinct and forcible reasons for the conclusions arrived at. Some of these, for their terseness of style and soundness of judgment may be compared to those 'leading cases' in law which are cited as authoritative. Mr. Kettle's professional career, indeed, eminently qualified him for the work which he initiated and so long continued. His legal knowledge taught him what was required to give something like permanency to his system, and his habit in his judicial position of digesting opposing statements enabled him to arrive at the truth. In addition, the attention which he had given to the study of political economy, his practical knowledge of industrial subjects, and his remarkable tact in dealing with idiosyncracies on both sides of the arbitration table, materially assisted him in the sphere in which he has won repute."

Sir Rupert is, we believe, in politics a temperate-minded Liberal; but no one—either Conservative or Liberal—grudged him his well-won honour, while everybody wished him renewed prosperity, and not a few believe that he will yet rise to greater eminence and honour.

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THE

BIOGRAPH,

And Review.

DECEMBER, 1880.

James Fraser, D.D.

IT will hardly be considered a libel upon the present age to assert of it that over reverence is not its characteristic; and an overwhelming estimate of ecclesiastical personages, is neither its forte nor its foible. We speak as Protestants, in the original sense of the term, and cite in proof of the truth of our assertion the remark often made that, "Bishops are an expensive luxury," and call attention to the fact that an association exists, formed for the avowed and deliberate purpose, and, intention of removing the Bishops from the House of Peers. We do not propose to discuss the policy or expediency of such a step in these pages, but would prefer to believe that the character and work of the Prelate, who at this time so worthily fills the throne of the See of Manchester, will prove that such a step would deprive that illustrous body of much power, dignity and grace.

When in 1847 the huge and unwieldly Diocese of Chester was divided, and Manchester was thereout created an Episcopal See, all zealous churchmen anxiously awaited the Prime Minister's selection. Lord John Russell, shrewd and sagacious as he was, selected Dr. Prince Lee, Head Master of King Edward's School, Birmingham for the novel and truly important post. In this case, whether from causes which will never be known, or to a disregard of the patent and oft demonstrated fact that the work of a school master is not the most suitable training for the future Bishop, the

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Prime Minister must be credited with a mistake. Of the late Bishop of Manchester little shall be said, except to quote the words of his own college tutor to the writer of this sketch, *he was most able as a schoolmaster, but of all my pupils nearly the most unsuited for the office of a Bishop.*

The newly appointed Bishop soon found out that he and his flock were not suited to each other, and therefore he withdrew himself to his snug residence, Mauldeth Hall, and amused himself, like Bishop Watson of yore, with Horticultural pursuits, contenting himself with a dignified and scrupulous discharge of his episcopal functions. At his decease churchmen surmised, as to his successor, but did not blame the departed Prelate.

Of the present Bishop of Manchester, we say that *he is* the right man in the right place. No better selection has ever been made for a seat on the episcopal branch, and if common sense be gospel, then the Bishop of Manchester is the ablest preacher in England.

We need hardly say that the Bishop's career at Oxford was a very distinguished one. Originally of Lincoln College, Ireland scholar and a first class man, he obtained a fellowship at Oriel, the very name of which excites a warm glow of interested reverence in the mind of any one who takes any heed of University history. The influence of the common room of Oriel has not failed to make its mark upon the Bishop. We fancy we trace it in his very manners. For some years he filled the office of tutor of that time honoured and illustrous college. On leaving Oxford he accepted the Rectory of Cholderton, and later that of Ufton Nervet, at the same time having been honoured by his diocesan, with a prebendal stall and the chancellorship of the cathedral church of Salisbury. He had in the meantime shown great interest in educational matters, and was we believe, selected by the government of this country to examine into the merits and demerits of the educational system as existing in the United States. Whilst at Oxford, in public and private deservedly popular, he was an admired preacher, and during his tenure of the two rural parishes upon which, and in which, he assiduously laboured during twenty-three of the best years of his manhood his whole life was that of a most earnest unselfish parish priest. Careless of personal comforts, and thoroughly regardless of ease, he resembled, nay rivalled the strictest of French curès. It can hardly be said of such a man that when called to the episcopate, he was a novice. On the contrary his training and experience and ability for the trying and difficult post of a Nineteenth

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Century Anglican Bishop, were thorough and marked. His career as a Bishop has thoroughly justified all the expectations which were formed of his future. It is not too much to say of the Bishop of Manchester that he is the most popular man in Manchester. Nor has he attained his popularity at the expense or sacrifice of one jot or tittle of principle. One meets him in St. Ann's Square, walking as though he meant to do a match against time, and later on sits next him in a Cheetham Hill 'bus. At one time he is talking with some wealthy and leading cotton lord in Market Street, and at another discussing matters of labour and thrift with the horny-handed sons of toil in Dean's Gate, Hanging Ditch, or Shude Hill. He is ubiquitous as to position, and uniformly multifarious as to powers.

It is all the same to him whether he be called upon to speak on a knotty point of theology, or to act as arbitrator in a labour and wages question. To settle a strike, or write a sermon are equally easy, and he seems as much *au fait* and at home with one as the other. Theologically we cannot ticket him, and defy the most acute observer and acquaintance to define his school of theological thought.

People say no man talks more generally and frequently and on all subjects, than his lordship, we do not pretend to state accurately whether this witness be true or not; but we are prepared to say that no public man of equal readiness and fluency talks less nonsense. In the pulpit and on the platform, it is quite refreshing to hear his dignified enunciations of common sense truth. It would be hard to find a truer son, a more dignified and able defender, or a more devoted and wise chief pastor of the Established Church than James Fraser, Bishop of Manchester.

The ruling of his diocese, the urbanity and courteous dignity of his manner, the liberality and genuineness of his sentiments, together with the universal ability of mind and vigour of purpose which he brings to bear on all subjects, will long mark him as one of the most able and enlightened Prelates that have ever adorned the English hierarchy.

We have heard that one desire very near his lordship's heart is the erection of a cathedral worthy of the City and See, the present building, once the Collegiate Church, being much too small, and out of all proportion to the wants and position of the northern metropolis.

This does not seem to be, and ought not to be an impossibility in these days. Manchester has a University and should have a Cathedral. Its manufacturers are numerous, wealthy, and warm-hearted to a fault, when religious

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impulses move them. We venture to hope, that his lordship's wishes may be fulfilled, and that he may live to fill the episcopal throne in a Cathedral, second to none of modern churches, which he himself consecrated. Let Liverpool and Manchester exercise judicious rivalry and large hearted munificence towards the attainment of such an object.

Lord Oranmore and Browne.

AS a rule when Peers of Parliament take any particular side, either in politics or polemics, they are ultra in their partizanship. The old cynical saying that, "the lords are sleepy or else sanguinary," finds a kind of verification in the present day, and although the latter adjective must now-a-days be read through qualifying glasses, it still in a sense expresses the attitude of those peers who find it worth their while to be in earnest anent the problems of the period. The word *militant* as well as any other in the present day describes the political or theological peer, and perhaps no member of the Upper House has so truly merited this description as the nobleman who forms the subject of this biography.

The Right Honourable Geoffrey Dominick Augustus Frederick Guthrie, second Baron Oranmore and Browne, was born in the year 1819, and is descended from old Geoffery Browne, Alderman of Galway, who bought the monastery of Mayo from the burgesses of Athenry. (He died in the early part of the reign of James I.) Lord Oranmore's grandfather was the redoubtable Dominick Geoffrey Browne, Governor of Mayo, whose son (the father of the subject of this memoir) was the first Baron Oranmore and Browne, and represented the county Mayo in the Lower House of Parliament for many years, and who was ultimately Lord Lieutenant of Ireland and a Privy Councillor. He was created a peer in the Peerage of Ireland in the year 1836. He died in 1860, having married the eldest daughter of Henry and Lady Elizabeth Monck (daughter of the Earl of Arran, mother of the present peer).

Lord Oranmore and Browne is an Irish representative peer. His lordship succeeded his father as second Baron Oranmore and Browne on January 30th, 1860. He married

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in December, 1859, Christina, only surviving child of the late Alexander Guthrie, Esq., of The Mount, Ayrshire, and assumed the surname and arms of Guthrie in lieu of Browne, in compliance with deed of entail.

What Mr. Newdegate undertakes in the House of Commons, Lord Oranmore champions and advocates in the Upper Chamber, especially in regard to the subject of Romanism. Three years that gentleman's junior, the indefatigable peer would seem to be in a kind of political partnership with "the watch-dog of the Constitution," although their association together is fortuitous rather than designed. We do not mean that either Lord Oranmore follows the lead of his Lower House *confrère* or *vice versa*, for both politicians have too strongly developed individualities to *follow* anybody; but their views are as one, *e.g.*, on the great question of Papal Aggression, (for although this term applies more specifically to the struggle of thirty years ago, yet it is the present day encroachments of the Bishop of Rome, and in a perhaps more subtle form, that such men as Lord Oranmore set themselves to fight against.) As an Irish Representative Peer, his lordship is not content with voting (as so many peers invariably are), without speaking, but he personally advocates in the House of Lords all those views for which he has become so famous. *The* article in Lord Oranmore's political creed is that vaticanism is antagonistic to civil liberty, and both in speech and written protest, his lordship has for years endeavoured to nullify the efforts of the Roman Catholics to obtain supremacy in this country over their Protestant fellow citizens. Her Majesty's Government, in 1877 and 1880, have gone so far as to advise Lord Oranmore that it is unsafe for him to reside in Ireland and as he looks upon the Romish Church and the communistic element as being equally intolerant, he probably thanks those two forces for his ostracism from his native land.

Lord Oranmore believes that three-fourths of the dissatisfaction existing in Ireland is to be attributed, and is attributable to the Latin Church and its policy. And it must be born in mind that, like Sir Gavan Duffy, Lord Oranmore is an Irishman and knows much about the subject, although the two see things in so different lights, and "when doctors differ who shall decide." Whatever the reason, or combination of reasons, for Irish disturbance, Lord Oranmore is precluded, as we have seen by the present state of things in the sister isle, from living at his picturesque seat in the county Mayo, and those who have ever seen Castle Macgarrett will realise his lordship's loss. The exigencies of

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space prevent our even briefly sketching the scenery and surroundings of this fine Park, although strongly tempted to do so, but, beautiful as it now is, Lord Oranmore has spent large sums annually on his Irish estates, in developing and improving them in every way possible. This expenditure is only now discontinued on account of anarchy existing in Ireland. That the Irish suffer is only too apparent.

In the old Armageddons of the Orange and Ribbonmen of Ireland, it was such peers as Lord Oranmore, and such patriots as Robert Emmet, who roused their respective followers to a degree of enthusiasm that is entirely unknown in ordinary warfare. Civil strife is, of course, always the most embittered as men are fighting for themselves and a principle, rather than as mercenaries, or soldiers of a perhaps, unloved sovereign. Every man is a kind of law unto himself under such tenebrous circumstances. Without expressing any opinion on the present struggle between the two sections of the Irish people, one thing may be candidly admitted. Lord Oranmore is the typical Irish nobleman who is ever on the side of what is just. As a landlord, no one has ever said a word against his character. Were he resident in Ireland he would probably be beloved by his tenantry. Till the present times he has lived on the best terms with his tenants, his rents are low, and have been regularly paid, and would be now only for the Land League. To repeat what we have already shadowed forth, *the* secret of Lord Oranmore's unpopularity with the people of Ireland is, primarily, his reputation for the upholding of the law; and, secondarily, his strongly Protestant views, and which in a country where the majority of the people are Roman Catholics, cannot fail to militate against him. We are anxious to dwell with some emphasis on these points in order to illustrate that it is not from agrarian causes that Lord Oranmore is forced to be non-resident. His nature—like all the better Irish natures—is impulsive, generous, sympathetic. Principles, not the meaner causes of a few thousands a year more or less rent roll, are what have alienated the people of Ireland from their straightforward fellow-countryman. And living so much in the metropolis, Lord Oranmore has, as may be assumed, not overlooked the numerous opportunities which have presented themselves of furthering his Protestant propaganda. Opposed to Ritualism as, in his opinion, being the handmaid of Romanism, he has identified himself with more than one militant association whose avowed object is to prevent the "Papalising of the

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Protestant Church." The leading spirit of the Working Men's Protestant League (of which Mr. Thomas McClure is the enthusiastic Mercury), Lord Oranmore never neglects an opportunity of checking the spread of Roman Catholic teaching.

The vigorous and rigorous way, however, in which Lord Oranmore deals with those questions which so interest him does not prevent his entering, like less bellicose personages, into the amenities of life. As a landlord he is unexceptionable; as a politician he is ever courteous to his opponents, as a master he is careful of the rights of those in his service. But, in return, the Second Baron Oranmore must have plenary fealty from his retainers, chivalrous treatment from his political adversaries, ingenuousness from those living on his estates. The motto of the Brownes, however, sums up his lordship's character as well as any further written description—"Fortiter et Fideliter."

Lord Oranmore has issue by marriage one son and two daughters.

John Roberts, M.P.

AMONG the most successful of Welsh people in English towns, ranks Mr. David Roberts, timber merchant of Liverpool, having his palatial seat at *Tan yr Allt*, Abergele. Mr. Roberts years agone, crossed the Mersey with no other capital than a good brain, a pair of deft hands, of grave and severe quality, and incorruptible moral and religious principles.

It is characteristic of these Welsh favourites of fortune, and of Mr. D. Roberts especially, unlike the Khalifs of the East, not to heap and hoard their wealth, "and pile it on high like sacks of wheat in a granary," but to send it through the land to fertilize their less fortunate countrymen, and thus "keep their honour sweet and clear."

Patriotism is so native to a Welshman, that Scott's poetic phillipic spurning the ingrate to the "vile dust, &c.," can scarcely ever be administered to him, and the successful timber merchant of Tan yr Allt, Abergele, revels in doing good to Wales and the Welsh, and doing it by stealth, is one of those who blushes to find it fame in reverberating echoes among the purple glens of *Gwyllt Gwalia*. His name in

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this city and North Wales, is a household word, and Presbyterianism finds in him her meek Nestor, lavish as summer, whether in her stately Gothic in Prince's Road, Liverpool, or in the plain brick Ebenezers; the beacons to prayer in the waste howling wilderness. So broad are his sympathies, that the sheltering circle of his Ægis is readily extended to all.

John Roberts, M.P., the subject of this sketch, is the son of Mr. D. Roberts. He was born in Liverpool in 1835. He was fostered into generous development, and moulded by the religious influences of the hearth, and of the pulpit of that gaunt capacious old chapel, Ebenezer, in Beaufort Street, here. There scores of town bred Welsh youth were ushered into the Holy of Holies, and the principle of reverence developed in them to seraphic proportions in spite of their unromantic environments. There they were led by a race of inspired preachers from the hills to the Shekinah, and how often, all brimful of revelations and raptures, has the possessed audience left the grim beloved old pile late at night, and realized their Father beyond, as they gazed at "Böotes glowing above them, leading his hunting dogs over the zenith in leashes of siderial fire."

After a brief scholastic training in his native town, Mr. Roberts was sent to the Brighton College, where he throve apace, winning the esteem of all, and the admiration of his tutors for many a crisp article from his youthful pen.

At twenty, a ripe scholar, he becomes a partner with his father, under the style of David Roberts & Son. Here in business, opened a fine arena for his new budded powers. He displayed soon a breadth of comprehension united to a faculty of exploring an infinitude of details.

The intricacies of business unlocked themselves to him as under some talismanic "open sesame," he seemed to probe the propriety or imprudence of a speculation with a seer's intuition, and scarcely ever were his vaticinations falsified by the event. Stubborn gnarled problems, sphinx riddles he solved with ease; "the gordian knots he unravelled familiar as his garter."

Under the double auspices of father and son the business made gigantic strides. After awhile and concurrently with his devotion to business, Mr. J. Roberts turned his eye to politics.

Here again his untiring versatile activities found a congenial sphere, where he soon took a prominent position, and was chief founder, and for many years has been president of the Welsh Reform Association, thus consolidating

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into symmetrical whole the nebulous atoms of Welsh Liberalism.

The year 1868 is one set in rubic in the annals of Liverpool liberalism. Its clans gathered then around John Bright in tumultuous enthusiasm. Mr. J. Roberts, among others, took a prominent part in that memorable event, and his speech then, his maiden one, we believe, so wise, so deliberate in the very torrent and tempest of it, under circumstances fitted to provoke Cassandra—like improvisation only, and all delivered with great self-possession—gave golden pledges to all who heard him of one adequate to a seat in Parliament. Welshmen present felt that should events conspire to culminate in that—here was a son of Cambria, in the vigour and zenith of life, who would shed a reflex glory on them as a nation—here was one competent "to wear the sapphire crown and wield a trident"—and that they, "the old and haughty nation, once proud in arms, and who hitherto were governed with temper and awe," should ere long be freed from all disabilities, and use the keys as others do to ope the golden doors of the realm.

That speech leavened the principality, and was a weighty factor in North Wales in the election of 1868. Mr. Roberts threw his youthful energies into the Liberal struggles, achieved great successes, and in Denbigh had the satisfaction and honour of nominating Mr. Osborne Morgan for that county.

Mr. Jones Parry, the candidate for Carnarvon, found in him a redoubtable and successful champion, and in Mr. Gladstone's contest for South Lancanshire, he showed great zeal.

It will be fresh in the memory of many, that in the election of 1868 many Welsh farmers suffered persecution on account of their political integrity. Some were ousted from their farms, and it was a matter of solicitude among the Welsh leaders to try and compensate them for their losses. At that time such was the fame and faith in Mr. Roberts' fidelity and administrative ability, that he was chosen Chairman of that Council. Later, too, he was the Chairman of a great meeting in Liverpool, having for its aim the furtherance of the same patriotic object as at Aberystwith, when there were clustered about him the parliamentary veterans, Henry Richards, E. M. Richards W. Rathbone, Jones Parry, and others. Mr. Roberts, too was the president of the first School Board in Liverpool and was one of those who completed its organization.

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After years of service on that Board, irresistible demands upon him in other spheres obliged him to vacate his seat there; he is, however, a member of the Liverpool Council of Education, and Vice-President of the University of Wales. He is also President of the Welsh Sunday School Union here, an institution that has blended into closer union the various segments of the Welsh Christian Church in Liverpool. He is also J.P. for Denbigh and Liverpool. We may mention, too, that in a Council met at Aberystwith to consider how the Education Act of Mr. Forster, of 1870, operated in the principality, Mr. J. Roberts was Chairman on the occasion.

A movement was on foot in Carnarvon to secure him a seat in Parliament when that of the Flintshire boroughs became vacant by the death of Mr. Eyton, M.P. Mr. Roberts was urged to contest. He became an easy victor in the field, and this year again maintained his seat by over five hundred majority.

Mr. Roberts endeavoured to bring a measure in Parliament for Welsh Sunday Closing. It passed the second reading, and would have become statutory, only Government withheld the requisite facilities.

We should state that Messrs. Roberts are extensive owners of land in the neighbourhood of Liverpool, and two large areas flanking Prince's Road, one margin fringed with a new and splendid Boulevard, have this unique feature—that among all the vast area of buildings there is not one public house. It is said that this region is an El Dorado, a very sanctuary for citizens who wish to live out of range of the witcheries of the drinking houses.

Mr. Roberts, in 1861, married Catherine Maria, the youngest daughter of the late Rev. J. Hughes, of Liverpool, by whom he has had a large family. H. K. B.

Lewis Wentworth Monk.

THE REVEREND LEWIS WENTWORTH MONK is the eldest son of the Honourable Cornwallis Monk, one of Her Majesty's Justices of Appeal for Lower Canada, and was born at Montreal in the year 1847. Through his mother, who belongs to an old and illustrious Franco-

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Canadian family, he is bound by nationality as much to France as to England. Father Monk's branch of the family is well known in English History, and went over to Canada at the time of the Conquest, where its members have since held some of the highest offices in that dominion.

The subject of our sketch is the first of his family who has returned to the Roman Catholic faith since the Reformation, whilst his father, Mr. Justice Monk, was subsequently received into the Church by the Bishop of Montreal, in 1867.

In 1869, Mr. Monk entered the noviciate of the Society of Jesus at Roehampton, and there took his religious vows in 1871. Some years later, radical and irremediable differences with the Society on certain points, and which the Superiors consider essential, induced the General of the Order to hand over to Mr. Monk dismissory papers freeing him from all tie and obligation to the Society. Mr. Monk at once started for the Holy City, where, after putting his case before the proper authorities, he was ordained to the priesthood without delay, and by special permission of the late Pope, Pius IX., in December, 1877, in the historic basilica of St. John Lateran. From that time Father Monk has resided in Rome, and his presence in England is due to his having been called to this country some months ago, owing to the dangerous illness of a near relative.

The subject of our sketch, unlike the majority of converts to Catholicity, is eminently calculated to make proselytes of Protestants through their reasoning faculties as distinguished from the emotions. As a cultured logician he can give a reason for the hope that is in him, and seems equally anxious for all those who come within the sound of his voice or the region of his influence to be in the same happy mental condition. He is not one of those tenebrous-minded ecclesiastics who would perforce drive the world into the Church with scorpion whip, but rather would attract those outside the fold by the sweetness of his presence and the melody of his message. In a striking discourse delivered on a recent occasion at the Southwark Cathedral on the Dolours of the *Stabat Mater* (the words of which immortal hymn, by the way, no one ever knew who composed), Father Monk strikingly exemplified this gift of which he is so signally possessed. It is not within the scope of our purpose in these biographies to become professors, either of Christian Apologetics or propagandism, but as impartial contemporary historians, we must admit that in the discourse alluded to, Father Monk effectually traversed every

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Protestant, or rather Puritan, protest which has ever been uttered against the *raison d'etre* of what is technically termed "Mariolatry." Space will not allow of our quoting the discourse in question (which only took a quarter of an hour in delivery), but it had one significant result—and we speak from many years observation—the sublime composition (which was performed after this expository sermonette) was never listened to with so much reverence in St. George's Cathedral. Whenever this *chef d'œuvre* of Rossini is announced, Protestants flock to hear it from all parts of the Metropolis, and, sad to say, they deport themselves as if they were either at an opera, or at any rate, an oratorio, and consequently do violence to the sensibilities of the devout Romanist. But Father Monk's elequent exegesis of the hymn had the desired effect, and although he had not the pleasure of personally witnessing it, the result of his address was as stated. The same preacher has also caused a profound impression by his discourses on Prayer—the Acknowledgment of Man's Weakness; the Testimony to God's Power; and at the same time, the Proof of man's own Omnipotence (all delivered at St. George's Cathedral).

The merest accident, as we have seen, has been the means of introducing this remarkable young preacher to London (for he is only in his 34th year). Blessed with ample means, he has been going about the continent doing good, and especially in Rome (where he has almost permanently resided since his ordination) is he known and appreciated. The Catholic Church is not deficient in worldly wisdom, and it would be but a further proof of it if the ecclesiastical authorities—either in the archdiocese of Westminster or the diocese of Southwark—were to make an arrangement which would prevent so *puissant* a priest being lost to London. If converts are desired, in these days of fast developing theism, and even worse, the "clever devils," which some say are being manufactured by the School Board, may only be confuted by men who can, like Wentworth Monk, preach to the head as well as to the heart, and those above all who can, like the subject of our sketch, do so in a manner calculated to win the sympathies and secure the attention of avowed and open enemies. Whilst Father Monk can do uncommon things, he also takes the advice of a theological antipodes to himself—the Regius Professor of Greek in the University of Oxford and Master of Balliol—he does common things in an uncommon way.

Unless some such arrangement as the one we have hinted at can be carried out, England will witness the departure

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of Father Monk from her shores in a few weeks—a consummation to be deprecated in the highest degree, not only on religious, but also on literary and social grounds.

Mr. Justice Watkin-Williams.

WHEN Mr. Gladstone formed a Ministry in the spring or this year, it was thought by many observers of the political situation, that the Solicitor Generalship would fall to the lot of the learned subject of this sketch. Indeed, some of the daily journals went so far as to state that "the new Solicitor General was Mr. Watkin-Williams, Q.C., M.P." When there are a dozen eligible men, however, to fill one office, as a matter of course, eleven must be disappointed, and of this number, but without personal disappointment (as he is not a man to grieve at the accidents of patronage) was Mr. Justice Watkin-Williams. The vacant office was given to Mr. Farrer Herschell, Q.C., M.P. for Durham.

Mr. Justice Watkin-Williams is the eldest son of the late Rev. Philip Williams. He was born in the year 1828, being educated first at Eton, and afterwards proceeding to St. Mary's Hall, Oxford, whence he matriculated at the London University. Mr. Watkin-Williams had a narrow escape of being in the Church, but eventually he chose that profession of which he has become so distinguished an ornament, and he soon had a lucrative and increasing practice, going the Home Circuit. Mr. Justice Watkin-Williams was called at the Inner Temple in 1854, and he was not very long afterwards made a Queen's Counsel. In 1868 he contested Denbigh in the Liberal interest, which seat he retained until this year, voluntarily avoiding a fresh contest at the General Election, in order to represent the county of Carnarvon, for which important constituency he was elected in April last, notwithstanding the influence of the Penrhyn family, the Honourable G. S. Douglas-Pennant contesting Carnarvonshire as a Liberal Conservative. Mr. Justice Watkin-Williams was returned by a large majority, having 1,097 votes more than the son of Lord Penrhyn. The learned judge also had the satisfaction of seeing Denbigh represented by one of his own political friends,

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Sir Robert Cunliffe, although the honourable baronet, unlike Mr. Justice Watkin-Williams in Carnarvonshire, was run very close by the Hon. G. T. Keynon, who was only fifteen votes below his successful rival. To have seen a Conservative returned for his first constituency (Denbigh district), would have alloyed the triumph of his victory in the Carnarvon county, for its late Member is of a temperament far too Cymric to be indifferent to the fate of any place with which he had ever been associated. Indeed, we know that Mr. Justice Watkin-Williams sadly misses his political connection with Carnarvonshire, and enters upon his judicial duties with very mixed feelings. Had not a considerable amount of influence, and which could scarcely be resisted, been brought to bear, the new judge of the Queen's Bench Division would not have accepted the dignity; indeed, he declined it on its first being offered him. Whilst at the bar, Mr. Justice Watkin-Williams was engaged in many leading cases, notably mercantile and admiralty trials, and the most recent celebrated prosecution in which he was specially retained, was the Mrs. Cornwallis West libels, in a now non-existent newspaper. Strangely enough, Major Cornwallis West had thought of contesting Carnarvonshire in the Liberal cause on Mr. Justice Watkin-Williams vacating the seat on his elevation to the Bench, but he seems to have retired in favour of Mr. Rathbone rather than risk the return of one of the opposite party. Although the subject of our memoir is a sound and learned lawyer, he perhaps has a special knowledge of what is termed mercantile law, and in such cases he had, as we have remarked, a very considerable practice.

The elevation of Mr. Justice Watkin-Williams has given as much satisfaction to the public and to the profession as it has regret to the electors of Carnarvonshire; we mean regret at losing the distinguished services of their late member, although, in a sense, they are equally honoured with his lordship. The population of the county of Carnarvon is nearly 79,000, with 6,387 electors.

From his earliest years Mr. Justice Watkin-Williams has been an ardent Liberal, and perhaps himself, Mr. Morgan Lloyd, and Mr. Osborne Morgan, are the three most distinguished Welshmen whom the Principality has recently sent to represent it in the House of Commons. Of course, Lord Aberdare, who is in the Upper House, is not counted, but all four are Liberals "by conviction," whilst Mr. Justice Watkin-Williams is also a Liberal "by descent," (as Mr.

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Willis aptly has it anent his own Nonconformity). Every measure of importance brought in by the Liberal party has had the cordial and powerful support of the now learned judge, whilst his lordship has been equally persevering in his hostility to what he would consider the retrograde policy of the Tory party. Whilst the Beaconsfield administration was in office Mr. Justice Watkins-Williams was one of the principal thorns in its side, and his spiky speeches and equally spiky votes impaled more than one of the measures of the last Government. The Burials' Bill, and other Acts of Parliament have had also much light thrown upon them by the legal and practical mind of the respected subject of our memoir.

As a judge, Mr. Justice Watkin-Williams is a great acquisition to the Queen's Bench. He brings in his own person qualities to that illustrious court for which it has ever been celebrated, and is a worthy successor, in modern days, of Crompton, Wightman, and Lush (the learned judge's father-in-law). Independently of his vast legal experience, gained at the bar, Mr. Justice Watkin-Williams is no stranger to the performance of judicial functions, for as a Justice of the Peace for Denbighshire, the learned gentleman has frequently administered the law. In one respect he supplies a want long felt by the deeper thinkers of our day, for he is likely to do much to solve the difficult social problem of how to deal with certain classes of the criminal population.

Mr. Justice Watkin-Williams married, first, in 1855, Henrietta, daughter of W. H. Cary, Esq., and secondly, in 1865, Elizabeth, daughter of Lord Justice Lush.

Samuel Flood Jones, M.A.

The historic and venerable pile over which the subject of this biography musically presides, is, like other equally ancient institutions, being gradually adapted to the exigencies of the time. In a word, the old Abbey of Westminster was never more popular with the people than at present, and without going further back than the days of Dean Wilberforce (afterwards Bishop of Oxford, and then of Winchester) we may truly say, that the Abbey of to-day is quite another fabric, as far as the performance of Divine Service and the comfort of the thousands worshipping

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within its hoary walls is in the case. For most of the improvements thus tardily effected we are indebted to the present Dean of Westminster, and for many of them (as Dean Stanley has more than once admitted) the public have to thank Mr. Flood Jones.

The Reverend Samuel Flood Jones, M.A., is the third son of the late William Jones, Esq., a solicitor by profession, but who for many years acted as the energetic Secretary of the Religious Tract Society. Mr. Flood Jones was born in London, on October 3rd, 1826, and baptised by the celebrated Rowland Hill, in old Surrey Chapel (a place, by strange coincidence, since patronised by Dean Stanley), and where Mr. Flood Jones was brought up in his earlier years, his father being an intimate friend of Rowland Hill, and indeed, afterwards his biographer. Mr. Flood Jones was, educated first at King's College School, London, where, amongst other schoolfellows, he had Sir Henry Peek, Bart., M.P., a son of the late Dr. Andrew Reed (brother of the present Sir Charles Reed, chairman of the London School Board), the Oldfields, Melvilles, Jacomb Hoods, &c., he afterwards went to the School of Messrs. Wood and Thorowgood, at Totteridge, Herts. After an interval of some three years, during which period commercial pursuits were contemplated for him, a break-down of health led to his residence for a year in Gloucestershire, where he fortunately resumed his reading (with a tutor at Cheltenham), and matriculated in the General Literature Department of King's College, London, in 1845. Carrying off the Divinity Prize in his second year—presented by Archbishop Howley—remaining head of that class in his third, and receiving his diploma of "Associate" from Bishop Lonsdale, his father was naturally encouraged to send him to Oxford, which university he entered in the spring of 1848, going into residence, in the October of that year, at Pembroke College, of which Dr. Jeune (afterwards Bishop of Peterborough) was Master. Wishing to graduate as early as possible, Mr. Flood Jones went in for his Degree Examination in his thirteenth Term, and, although not seeking Honours, was awarded by the Examiners an "Honorary" Fourth Class in Mathematics. In 1852, Mr. Flood Jones was ordained deacon by the then Bishop of London (Dr. Blomfield), as *fourth* curate of St. Martin in the Fields, on the nomination of the Rev. Henry Mackenzie, vicar (afterwards Bishop Suffragan of Nottingham). Whilst curate—a rather unusual thing—Mr. Flood Jones published, by request, a volume of sermons under the title of "The Throne of Grace" (a course of

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sermons on prayer). These discourses were given to the world in 1854, and have been followed by other "sermons," all of which are appreciated by the thoughtful rather than perused by the sensation-hunter.

In the same year as the publication of "The Throne of Grace," Bishop Mackenzie appointed Mr. Flood Jones to the incumbency of St. Matthew's, Spring Gardens, which he retained till his acceptance of his present living—St. Botolph's, Aldersgate.

In 1859 (having served two years as "Deputy," he was appointed by Archbishop Trench (then Dean of Westminster) to a minor canonry in Westminster Abbey; and ten years later he was advanced to the post for which he is so admirably fitted, by the present Dean (Dr. Stanley)—that of Precentor—having performed all the duties of that office for six years previously, for his friend and predecessor, the late Rev. J. Clarke Haden.

In 1876, by the resignation of the Rev. W. C. Fynes Webber, minor Canon of St. Paul's, the living of St. Botolph's, Aldersgate, became vacant, and being in the gift of the Dean and Chapter of Westminster, Dean Stanley nominated his valued Precentor to the preferment. As we have seen, Mr. Flood Jones then resigned St. Matthew's, Spring Gardens, after a faithful ministry of nearly a quarter of a century.

We should state that Mr. Flood Jones had held since 1858, the not particularly congenial appointment of Sunday Evening Lecturer at St. Mary, Stratford, Bow, pilgrimaging to the East End every Sunday Evening, after the performance of his dual duties in Westminster (that is, when the Special Sunday Evening Services were not on at the Abbey).

The Rector of Bow, Mr. George Townsend Driffield, was a clergyman of such ultra-Puritan views (and even a supporter of Messrs. Sankey and Moody), that a refined and faithful Churchman of Mr. Flood Jones' stamp, who, coming straight from a collegiate church, where, perhaps, the services are performed better than anywhere else in England, would scarcely find things to his liking, either theologically or as to the mode of conducting Divine worship. By rare tact any open breach was happily avoided; but if ever there was an instance where one service neutralised (we were going to write, nullified) the other, it was in the case of the old Church at Stratford, Bow. Mr. Flood Jones had the sanction of Anglican traditions on his side, however, for the reverend lecturer and his evening congregation (which he

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educated) had yet to learn that it was in harmony with the spirit of the Prayer Book to carry on service as conducted at the neighbouring Baptist Chapel. Mr Flood Jones resigned this Sunday Evening Lectureship on accepting his City preferment in 1876.

For some ten years the reverend subject of our biography acted as Honorary Secretary of the late Bishop of Argyll and the Isles' Diocesan Fund, doing much to work it up. On the death of Dr. Alexander Ewing (in 1873) the Fund was brought to a close. (See "Life of Bishop Ewing," by Dr. A. J. Ross, Vicar of St. Philip's Stepney.) He was also for some years, one of the assistant secretaries of the additional Curate's Society, in the management of their "Registry for Curates and Curacies," for which he obtained the sanction of the whole of the English Episcopals.

Nominated by the present Bishop of London (in his capacity as Dean of the Chapels Royal) to Her Majesty for the post of Priest in Ordinary to the Queen, the reverend gentleman was appointed to this office in 1869, the duties being to sing the service on stated days at the Chapel Royal, St. James', and to be present on such interesting occasions (at the latter Royal Oratory) as the distribution of the Queen's Bounty on Maunday Thursday.

Although Mr. Flood Jones looks scarcely yet in the prime of life, he is in his fifty-fifth year, and, with the exceptions of the venerable sub-dean (Lord John Thynne), and the Archdeacon of Westminster (Mr. Jennings), has been on the clerical staff of the Abbey for a far longer period than any of the other clergy, Canons or minor Canons. Mr. Flood Jones has seen all his contemporary minor Canons pass from the earthly scene, including the Reverends G. H. Repton, J. C. Haden, James Lupton, C. M. Arnold, and John Antrobus. Amongst the Canons who have gone to swell the majority during Mr. Flood Jones' tenure of his minor canonry, may be mentioned the names of Bentinck, Repton, Cureton, Ernest Hawkins, Nepean, Conway, Kingsley, whilst many of the humbler servants of the venerable basilica, including members of the choir, have also passed away. Mr. Flood Jones has also witnessed the elevation of the erudite Dean who appointed him, and of the more erudite Dr. Wordsworth (Archdeacon of Westminster) to the episcopate. The reverend gentleman must feel very like the future New Zealander will feel, who, whilst standing on the ruins of London Bridge, takes a retrospective view of all those "who have gone before." He connects the present with the past in more senses than one, however, for

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whilst being fully alive to the demands of his own day for reforms in church government, at the same time conserves the best and the wisest legacies of antiquity, which are so bound up with such a Royal Peculiar as Westminster Abbey.

The popular Dean of Westminster has shown only another proof of his insight into men and circumstances by accumulating honours in as far as he could on his loyal co-worker, the subject of our biography. Like all great men, Dean Stanley leaves any particular department which requires a special knowledge to him who possesses it. It is well-known that although the Dean scarcely knows a note of music himself he appreciates it sufficiently to take very good care that only a musician (in its comprehensive sense) shall control it, and were this otherwise in a place like Westminster Abbey, it would be nothing less than a catastrophe.

Mr. Flood Jones, as Precentor, is in thorough accord with Dr. Bridge, the Acting Organist of the Abbey; and the Oratorios, Passion Music, &c., with full orchestra (which were *first started* in Westminster Abbey, under the sanction of the present Dean, and the direction of the Precentor), are always marked successes. The "Special Evening Services" in the Nave, from first Sunday after Easter to end of July, have been entirely "taken," as also the formation of the Voluntary Choir and the Chanting at *all* the Services, for the last seventeen years by Mr. Flood Jones. He is the compiler of "The Westminster Abbey Special Evening Service and Festival Book" (Novello), and of "Hymns of Prayer and Praise, especially suited for the Sick Room," (Dalton and Lucy.) Perhaps not the least thing accomplished by Mr. Flood Jones is the cleverly arranged papers containing the best musical and other services for every week, which are judiciously distributed amongst the congregation in the Abbey. It will be seen from them, that though St. Paul's may adopt music almost entirely *modern* or foreign, the Abbey still clings to the traditions of Purcell, Blow, Greene, and Bryce, as *English Church* Composers.

Theologically Mr. Flood Jones may be called an Anglican, with no leanings to Anglo-Catholicism, on the one hand, nor Puritanism on the other. He notwithstanding Dr. Stanley's latitudinarianism, worships the Dean, and whilst maintaining his own individuality works in perfect accord with his celebrated chief.

Mr. Flood Jones married in 1856, Catherine, youngest

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daughter of the late John Wray, Esq., the first Receiver General of the Metropolitan Police, by whom he has had a family of four daughters.

William Cornwallis West.

THE Lord Lieutenant of the County of Denbigh, the popular subject of our memoir, has exercised a vast influence for good throughout the Principality, and especially in his own county—the county of Denbigh. He has ever had the physical, mental, and moral welfare of his fellow-countrymen at heart, and that in a practical as distinguished from a theoretical way.

William Cornwallis West is the only surviving son of the late Frederick R. West, Esq., M.P., of Ruthin Castle, Denbigh, and is the great grandson of the second Earl De la Warr (Sackville-West). Mr. Cornwallis West is also descended from the old family of Myddelton, Sir Hugh Myddelton's eldest son, William, inheriting the estates at Ruthin, and elsewhere, now held by Mr. Cornwallis West, (*vide* Smiles's "Lives of the Engineers,") Mr. West was born in the year 1835, and was called to the bar, at Lincoln's Inn, in 1862, but has not practised, having, like a good many more of the landed gentry, simply taken to the legal profession as a good preparation for other work.

In his politics, the Lord Lieutenant of Denbighshire is a staunch Liberal—like the majority of Welsh public men—and in 1874 he contested Lymington, but was defeated by Captain E. H. Kennard. Mr. Cornwallis West also contested West Cheshire at the last General Election, but found the Tollemache and Egerton influence in the county too strong for a successful issue to his efforts. The subject of our sketch, however, polled over 4000 votes, and nearly 300 more than the other Liberal candidate (Mr. Charles Crompton). On the elevation of Mr. Watkin Williams, Q.C., M.P. for Carnarvonshire, to a Judgeship in the Court of Queen's Bench a few weeks ago, Mr. Cornwallis West was strongly urged to secure the vacant seat, which we believe he had an excellent chance of doing, but for private reasons, he declined, although his friends and the Principality generally trust to ultimately seeing one in the House of Commons

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who is so pre-eminently fitted to help make the laws of this country. Mr. Cornwallis West is Major of the Denbighshire Rifle Volunteers, and is generally addressed as *Major* Cornwallis West, especially in Wales, but the military title being derived only from a volunteer regiment, the major does not encourage its use, a simple but good instance of his love for the real, and his consequent dislike of anything approaching the artificial or disingenuous—one of his chief characteristics. Notwithstanding this, Mr. Cornwallis West has a military appearance, and would easily be mistaken for an officer in a cavalry regiment of regular troops.

In the year 1876, the Lord Lieutenant of Denbigh founded the Art Treasures' Exhibition of North Wales, and the Border Counties, at Wrexham. This extensive Art Show—primarily established for the intellectural improvement and delectation of the North Walians—judging by the published catalogue, was equal, if not superior, to anything of the kind ever before seen, and was opened on July 22nd, 1876. It is not generally known, however, that Mr. Cornwallis West was a loser of some £4,000 in consequence of its financial failure. The only explanation for such a calamity is, that the Exhibition was on too large a scale, and was, literally, an æsthetic white elephant. The rule, that when a thing is done well it will succeed, certainly failed in this instance.

It is apprehended that Mr. Cornwallis West is one of the most accomplished men to be found in the United Kingdom, excelling in every manly pursuit, and leading every movement for good, whether for the recreation and enjoyment, or the more solid benefit of the people. As the head of the fashionable county of Denbigh, Mr. Cornwallis West accepts his position right royally, distributing his wealth, both by encouraging and stimulating trade, and contributing munificently to the charities of the Principality. A singularly handsome presence, coupled with a rare charm and grace of manner, of course enhances the popular Lord Lieutenant's proud social position; and had his lot been cast in India as a Governor General and Viceroy, he would have been just the sort of ruler to at one and the same time have inspired awe for his official authority, and an enthusiastic devotion to his individual character and person, although his political views would probably prompt him to do his utmost to oppose the Indian worship of caste.

Mr. Cornwallis West married on the 3rd of October, 1872, Mary Adelaide Virginia Thomasina Eupatoria, daughter of the Rev. Frederick and Lady Olivia Fitz-

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patrick, Rector of Mohill, County Leitrim, and granddaughter of the second Marquess of Headfort, a lady as renowned for her beauty as for her devotion to her family. Mr. Cornwallis West has had issue by his marriage, George Frederick Myddelton, born in 1874, and Mary Theresa Olivia, born in 1876.

Major-General Burnaby, M.P.

EDWYN SHERARD BURNABY, M.P., who has lately resigned his command of the Grenadier Guards, on attaining the rank of Major-General), was born in 1830. He is the only son of the late Edwyn Burnaby, who was a gentleman of Her Majesty's Privy Chamber, and formerly a Captain in the Prince of Wales' 3rd Dragoon Guards. His mother was Anne Caroline, daughter of Thomas Salisbury, of Oaksey Park, Wilts. On leaving Eton at the age of sixteen, he entered the Grenadier Guards on the nomination of the late Duke of Wellington. As gallant and adventurous soldiers, the Burnabys have achieved an unsurpassed reputation in the English Army, and it is a noteworthy fact that at the present time there are no less than eight representatives of the family, all of Leicestershire origin, holding commissions in Her Majesty's Land Forces.

The subject of the present sketch achieved a renown that will not be forgotten until the history of the Crimean war has become as dim in memory as Agincourt or Crecy. We have not space at our command to do more than allude to the particular incidents at the great fight at Inkerman with which Captain Burnaby was directly concerned; indeed, to write at length would be but emphasizing an already more than twice told tale. It was in early morn, when the thick mist concealed alike friend and foes, and the great masses of Russian troops were stolidly attempting again and again with desperate effort to seize what was known as the Sandbag Battery, that the memorable fighting took place in which he won renown. Several times the enemy in overwhelming numbers had attempted to capture this useless and almost untenable position, but all their efforts were fruitless until many who held it, voluntarily withdrew, when they discovered its utter worthlessness. The Russians

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at once took possession, and their triumphant shouts roused the *esprit de corps* of the Grenadiers. With a cry of "Charge again, Grenadiers!" Captain Burnaby sprang to the front, when those around him rushed forward with bayonets down, and in a few minutes the last Russian had fled or was slain.

Again, while holding the same work—a few men against a multitude—finding that the pouches of his men were nearly empty, he came to the conclusion that to defend the flank of this work, he must charge his assailants who were swarming up to it. One Russian soldier had, indeed, begun to get over the parapet. Laying him dead with his sword, he cried to his men to follow, and without waiting to learn the result of his appeal, sprang from the parapet to meet the masses. Directly he touched the ground he met the Russian officer who was leading the attack, a man of great stature, who rushed at him sword in hand, but, in his blow he was too rash and headstrong, for it was parried, and tripping over a little bush he was cut down by Captain Burnaby, and did not rise again. Only six or seven men had at first followed Captain Burnaby in his desperate venture, but their number increasing and the same kind of conflict being carried on around them, the few men of the Guards again succeeded in repulsing the foe.

But the desperate valour shown in these attacks was eclipsed by the daring skill and coolness shown in the defence of the Colours of the regiment. By the way, it was a somewhat singular circumstance that the Grenadier Guards was the only regiment which carried Colours at Inkerman. The Duke of Cambridge, with about one hundred men and the Colours, was faced by two advancing Russian battalions, while unknown to him a third was nearly established on the heights in the right rear. With a quick appreciation of the danger, Captain Burnaby had withdrawn with twenty or thirty men from the pursuit of the foe, and came hurrying back to the support of the Colours and the Duke, and resolved to act as a rear guard to the larger force which was in such straits. With some men, whose number has never been estimated at more than twenty, he threw himself upon the advanced companies of the two Russian battalions that were advancing in column up the slope. Hampered and impeded by the attack of this pigmy foe, the Russians were sufficiently delayed to allow the Colours of the Grenadiers to fight their way through the enemy that was seeking to cut them off. All this time Captain Burnaby and his Guardsmen were fighting desperately with their intervening adversaries, when more than half of them at length found

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themselves, by the advance of the enemy, in rear of the Russian battalions. Slipping on the barrel of a musket, Captain Burnaby had fallen to the ground, and the Russians had passed over him. A new danger then awaited him, for Russian soldiers were going about despatching the wounded, and a Russian who was lying by his side attempted to draw their attention to the English officer. Threatening the man with his revolver, Captain Burnaby induced him to be silent, and thus preserved his life. By the retreat of the enemy, brought about by strong reinforcements, he was enabled to regain his friends, and brought with him those few men who had survived. Even on a day when gallant deeds were the rule rather than the exception, no more heroic action was performed than this. From November, 1854, to July, 1855, Captain Burnaby continued to be employed in the Crimea, and received for his distinguished service in the field the brevet rank of Major, as also the Crimean medal, with the clasps for Inkerman and the Siege of Sebastopol, the Turkish War medal, and the fifth class of the Order of the Medjidie.

It may be remembered that England failed by 50,000 men to recruit the home material for reinforcing its heavy losses in this campaign, and that hence, it had recourse to Foreign mercenaries, who were enrolled under the names of their respective nationalities. It was to Italy Major Burnaby was sent for the purpose of assisting in raising the British-Italian Legion, and with the honorary rank of Brigadier-General he was given the command of 3,500 Italians from 1855 to 1857.

In 1860, he was sent on special duty to Syria, in consequence of the disturbances between the Druses and the Christians. On one occasion he became an eye-witness of the atrocities which were perpetrated, but which were not confined to one side. In the village of Nebrukh a number of men had set upon an aged Druse woman, and were just about to impale her, when Colonel Burnaby jumped his horse over a wall to her aid. Running one man through, and cutting two others down, he soon put the rest to flight and rescued the woman, who was by this time in a pitiable plight.

Promotion coming at intervals, Colonel Burnaby in 1877 was promoted to the command of the Grenadier Guards, and held it until 1880, when, on the fiftieth anniversary of his birthday, he received the official notification of his promotion to the rank he now holds. In June he bade a formal

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farewell to the officers and men of the regiment with which he had been associated for thirty-four years.

It was in 1864, that he married Louisa Julia Mary, second daughter of Sir Willoughby Wolston Dixie, Bart., of Bosworth Park, Leicestershire, and succeeded to the Baggrave estate on the death of his father in 1867.

General Burnaby for a long time has taken great interest in agricultural matters, and in the many public affairs of his native country. He has been president of the British Dairy Farmers' Association, is honorary colonel of the Leicestershire Rifle Volunteers, and a Justice of the Peace. A Conservative in politics, he was returned to Parliament at the late general election as Member for North Leicestershire, his colleague being Lord John Manners. The family annals show that five hundred years ago one of his ancestors was also a representative of the people, Nicholas de Burnaby having represented Northamptonshire in three Parliaments in the reign of Edward III. They also prove a connection with the county of Leicestershire for more than six centuries. General Burnaby has already shown that he does not intend to swell the ranks of the silent legion in the House of Commons.

Since the General Election, he has founded the Conservative Club for the County and Town of Leicester, and is its President (which already has 1,000 members). The General's country residence is in the very heart of the far-famed and unrivalled Quorn Hunt, and he is a staunch supporter of England's national pastime. There is no more popular "meet" than that of Baggrave, and this not merely from the hearty welcome extended to all comers. It stands in a beautifully-timbered park, at one end of which is the never-failing "find" at the Prince of Wales' Gorse, the first seeds of which were planted by His Royal Highness when at Baggrave in 1871.

William Copeland Borlase, M.P.

TENNYSON says "the grand old gardener and his wife smile at the claims of long descent," and many other disparaging remarks have been made against the worship of ancestry. Mr. Borlase, we fear, would come under the bane of those whose contempt for the long lines of dead is

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visited upon their living representatives, for he comes of a family which for many centuries has occupied a prominent position in the West of England. The first of the race of whom we have any record, was a Norman named Tallifer, and the coat of arms of the family, two arms issuing from clouds tearing asunder a horse shoe, is a rebus on this word. As a link, though not, perhaps, a very strong one, in the chain of evidence connecting the family with the county of Cornwall, it is stated that in the reign of Charles II., one of the Borlases possessed a diploma granted by William Rufus, giving permission to the family to assume the name of Borlase, after their estate Borlase Burgess in St. Wenn. There is, however, authentic evidence that for a very long period the house was one of great distinction, many of its representatives filling important offices in the State. Thus we find that in 1394 Andrew Borlase was M.P. for Truro; in 1432, Mark Borlase sat for Helston, while in 1640 Sir John Borlase was Chief Justice of Ireland. Dr. Edward Borlase, his son, wrote two works on the Irish rebellion. The descendants of this Sir John were settled at Great Marlow, and their estates were finally carried by heiresses to the families of Wallop (Lord Portsmouth), Webb (Queen Anne's Webb), Vernon, and Warren. Among the last was Sir John Borlase Warren, the Admiral. The branch from which the subject of the present sketch is descended, included among its members the Rev. William Borlase, LL.D., the historian and antiquary, whose "Natural History" and "Antiquities of Cornwall," are works of permanent value. The researches of Dr. Borlase have proved of inestimable worth to the modern archæologist, for he not only described with great accuracy the movements of the ages as they appeared in his day, but he bequeathed to those who came after, a record of things that have since disappeared through the ravages of ignorance and time. In addition to his numerous published works, he left a large collection of valuable MSS., now in possession of Mr. Borlase. This last named gentleman, in 1875, wrote an account of his ancestor for the *Quarterly Review*, and introduced some original letters from Pope, Dr. Borlase having enjoyed the friendship of some of the most distinguished literary men of the period.

Mr. W. C. Borlase is the only son of Mr. Samuel Borlase (great grandson of the antiquary), of Castle Horneck, J.P., and D.L. for Cornwall, by his second wife, Mary Anne, daughter of Mr. William Copeland, of Chigwell. He was born at Castle Horneck in April, 1848. In

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due time he went to Winchester, and thence to Trinity College, Oxford, taking his degree of B.A. and S.C.L., in 1870, and becoming M.A. in 1873.

At a very early age, Mr. Borlase evinced a marked inclination for archæological research. Living in a part of the country so rich in traditions of the past, on every side monuments telling with dumb eloquence the history of an earlier age, and with a wealth of legendary lore appealing alike to the poet and the antiquary, it might be thought only natural that the bent of the lad's mind should be drawn into this channel. The reputation of an illustrious ancestor, whose fame had been earned by his antiquarian acquirements, would also act as a stimulus and a guide to an ambitious mind. But, after all, archæology seldom appeals very strongly to the mind of a boy. It does not bring with it the feeling of awe which gives to astronomy and geology their profound interest, nor has it the earthlier beauty of music or the arts. It is a border land into which few young feet care to penetrate, almost too remote to be human, a world too near to be Divine. It has its charms, but they must be thought out, they do not come to us as an inspiration. It is a study appealing more to the reflection of the man than the fancy of the boy. When, however, a lad does take up in earnest a study of this kind, he rarely leaves it for others, no matter how attractive they may appear. Thus it was with Mr. Borlase, coming before the world with an account of his first discoveries when scarcely more than fourteen years, he has developed at thirty-three into an acknowledged authority on the antiquities of his native country. The earliest of his researches of which we have any record, was made while at school at Winchester, when he employed some of his leisure hours in opening a tumulus on the downs, an exploit which most people would consider somewhat curious for a schoolboy. The result of his discoveries were published in a Hampshire paper. From that time until the present hour, Mr. Borlase has pursued his archæological researches, and has made some valuable additions to the literature of his county. Among his more important works on the subject are "Nænia Cornubiæ," "The Age of the Saints," a monograph of early Christianity in Cornwall, and a "Historical sketch of the Tin Trade in Cornwall." These by no means exhaust the list. We have also a very suggestive essay on "Vestiges of Early Habitation in Cornwall," and many others. Indeed, the list of his writings fills two columes of the *Bibliotheca*

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Cornubiensis. The larger work, the "Nænia Cornubiæ," published in 1872, when Mr. Borlase was about twenty-four years of age, is described as a "Descriptive essay illustrative of the sepulchres and funereal customs of the early inhabitants of the county of Cornwall." The greatest portion of the description is from the author's own observation, and as it is remarkably minute, and of course reliable, its value to the archæologist will increase rather than diminish with age.

The "Historical Sketch of the Tin Mines in Cornwall," is of more than local interest, and possesses historical as well as archæological value. The subject was happily chosen, as the author was peculiarly well qualified to deal with it, and though he modestly claims to have written only a sketch, it would have been difficult to have treated it in a more comprehensive way without entering into details appealing only to specialists. Following up this subject he submitted to the Royal Cornwall Geological Society in 1877, a scheme for the manufacture from pure tin of articles for domestic use and ornament. It will be readily surmised that Mr. Borlase's reputation soon spread beyond his native county, and as early as 1869 he was elected a Fellow of the Society of Antiquaries. In 1877 he was chosen President of the Royal Institution of Cornwall. He is at present the President of the "Miners Association of Cornwall and Devon." To these and other societies he has contributed many papers, principally on the antiquities of his native county. Of quite a different character, however, is "Sunways, a Record of Rambles in Many Lands." As its name denotes, this is a book of travel, but they are the travels of an educated and observant man. In October, 1874, Mr. Borlase with a friend sailed from Liverpool for New York. Proceeding across the continent, stopping at most of the principal cities in the United States, and catching a glimpse of some of the principal Canadian towns, he sailed through the "Golden Gate" *en route* for Japan. From Japan he visited China, and passing southward, touched at Singapore and Ceylon. Thence, homeward, stopping at some of the usual show places for tourists, and sometimes going to others more remote. Egypt, the site of Dr. Schliemann's excavations, Constantinople, Moscow, and St. Petersburg were successively visited, and within twelve months from the date of departure Mr. Borlase was once more safe and sound in England. The "Record of Rambles" is, of course, the result of his observations. The mass of information he managed to acquire seems almost incredible considering the

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short time he spent in each place, and much of it is of a very original and valuable character, especially that part which deals with the countries of the far East. Written in a very unaffected style, the book would be a pleasant addition to any library, but only a limited edition was printed for private circulation. We believe, however, that a second issue is contemplated. Mr. Borlase also wrote a rather long essay, now out of print, called "Niphon, and its Antiquities," the subjects being the ethnology and antiquities of Japan. When called upon to exchange the quiet of his library for the fever of Parliament, he had been at work for several years upon the ethnology of China and Northern Asia, endeavouring to put together the links in the chain uniting the races from Northern Japan to Scandinavia—a field for the ethnologist almost as fertile as that of the Aryan races of the South and West. We may mention that he accumulated what has been described as one of the best and largest private collections of antiquities to be found in the kingdom.

At the general election of 1880, Mr. Borlase was asked to become a candidate for East Cornwall, in the liberal interest, in conjunction with Mr. Robartes. Eventually he accepted the invitation and issued his address, in which he stated that he would at all times give unqualified support to any adequately devised measure for stamping out intoxication, and would therefore vote without reservation in favour of local option and Sunday trading; that he wished to see a well-considered scheme for the registration of title of land, so that real estate might pass from hand to hand speedily and cheaply; that the law of entail must pass away; that compensation should be given to farmers for unexhausted improvements, and that other measures should be adopted for the relief of the tenant farmers, especially the right over ground game, compulsory compensation for loss by winged game, and the assimilation of punitive enactments to those in use in cases of common larceny and trespass, and that local district boards should be established in order that local burdens should be imposed by the representatives of those who have to bear them. On the question of foreign policy he was of the opinion that while the principle of the policy of the Beaconsfield Government was morally wrong in practice, it was politically unwise. He was also in favour of Mr. Osborne Morgan's Burial Bill. These matters he touched upon in his address believing them to be the leading questions before the country. The election resulted in the return of the

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Liberal candidates, Messrs. Robartes and Borlase, who were returned by the largest majority ever polled in the county. His maiden speech in the House of Commons was upon the miserable Bradlaugh question, and in spite of, or perhaps owing to difficulties by which the subject was surrounded, it produced a great impression, and was characterised at the time as "a remarkable speech." Since that time he has taken part in the debates on the ground game proposals and other Bills.

In 1870 Mr. Borlase married Alice Lucy, eldest daughter of the Rev. Alfred Kent, vicar of Coln, St. Aldwyns, Gloucestershire, by Lucy, daughter of Mr. Tennant, of Aston Hall, and niece of the second Earl of Yarborough. He is a Justice of the Peace for Cornwall, member of the Turner's Company, and a "freeman" of the City of London. Although only thirty-three years of age, Mr. Borlase has made a reputation in literary and political circles, which many an older man might envy, and has given evidence of ability and industry which will quickly give him a still higher place.

William H. Eyre, S.J.

THE venerable Count Eyre who passed away but a few days since, was destined to give a goodly harvest to the Church. No less than four sons are the heritage bequeathed to the Christian world by this respected Englishman, and indeed, it is only by an accident that the other brother of these distinguished priests is not in the possession of Holy Orders. Of course human wishes are overruled by Providence, and there was perhaps a natural objection on the part of Count Eyre to so many of his sons renouncing the world and the certain prospect of distinguished secular position, which the social *status* of Count Eyre in the first instance, and their own individual talents, in addition, would have ensured. For it must be remembered by the non-Catholic reader that the priesthood in its only true signification means something very different to what they understand it to imply. Ordination in the Roman Catholic Church and its necessary training is

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nothing less than a "wrench," from things secular, and a man becomes as dead to society as if he had put off the mortal coil. The training—and especially of a Jesuit—is in the highest degree military, and the after life is a continued warfare with the devil, the flesh, and the world, and sometimes, alas, even with one's own and nearest relatives. Count Eyre lived to have his pristine scruples removed, and saw his sons advanced to almost the highest position which the Church has it in her power to bestow. One of these clergymen, Monsignor Eyre, pre-deceased his parent; whilst of the other three, one is His Grace the Archbishop of Glasgow, whilst another is the subject of our present memoir—the very Reverend the Rector of Stonyhurst. We had a glimpse of the Archbishop's career in the preceding number of the *Biograph*.

William Henry Eyre is the youngest son of the late Count Eyre, and was born at York (Petergate), on the 10th March, 1823. He received his early education at Prior Park, going through the entire course under the Rev. Father Hutton, (afterwards President of Ratcliffe College), who is but lately deceased. The reverend gentleman was destined by his father for the law, but after living for some time in London he wished to enter the priesthood. Three elder brothers, as we have seen, had already become priests. Mr. Eyre next spent a year at Ushaw, where his elder brothers had been brought up, ultimately proceeding to Oscott, to which *alma mater* he was attracted by the fame and kindness of the President, then Dr., afterwards Cardinal, Wiseman. He there studied Supplementary Classics under the Rev. B. Smith, of Leadenham (now Canon of Northampton) and read through the Hebrew Books of the Scriptures under the guidance of Dr., now Archbishop, Errington. We believe that this last study was taken up more with the object of producing habits of systematic thought and close application than from any fixed idea of the value of the language itself. This knowledge, however, afterwards effected a complete change in his views of the Bible, and dissatisfied him with the commentaries of those writers who were not conversant with Eastern modes of thought. Through his father's opposition, Mr. Eyre thought it well not to take any decided step until the age of thirty with regard to his future as a priest, but after a prolonged tour on the Continent he settled in Rome, and when the Jesuits were driven from their college, (shortly after his arrival), he took one of their Professors of Theology into his house, studying under him for the space of six years,

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during which time he went minutely into all questions of dogmatic and moral theology, occupying his leisure in obtaining an accurate acquaintance with all the monumental and art treasures of the Eternal City, whilst the summer months were devoted to visiting Italy in a systematic way in order to be *au courant* with the details of the country.

About this period Mr. Eyre made the acquaintance of the present Bishop of Salford (the illustrious Dr. Herbert Vaughan), and the late Father Garside, assisting them to the best of his power in their preparation for the priesthood. We have noticed indeed, that in the speech which Bishop Vaughan made on the occasion of his consecration, he publicly acknowledged his indebtedness to Mr. Eyre for his love of Philosophical and Theological studies.

At the age of thirty, Mr. Eyre was ordained sub-deacon, deacon, and priest, all within the space of a few weeks, and left Rome, after receiving many marks of signal kindness and love from Pius IX., who in a special audience presented him, with his own hand, with a copy of the Canon Law of Smalzgrueber, in many large volumes. On Father Eyre's arrival in England, he was at once appointed by Cardinal Wiseman to assist his eldest brother (the late Monsignor Vincent Eyre), incumbent at that time, and for many years before and afterwards, of the Chelsea Mission, taking the place, temporarily, of his cousin, the Rev. John Wheble, then acting as Chaplain to the Forces during the Crimean War (1853), subsequently dying in the Crimea.

Not finding all his aspirations and tastes fully realised in the secular missionary life, Father Eyre took somewhat suddenly a step which in all probability would have been taken later, and he offered himself as a candidate for admission into the Society of Jesus. With the object of considering the solemn change with adequate calm and leisure, he went to the Jesuit Noviciate at Hodder, and after the retreat made there, never left it again, until, when the Noviciate was half completed, he had to go to the newly purchased fabric, Beaumont Lodge (now Beaumont College). After passing the necessary examinations, Father Eyre was appointed Professor of Dogmatic Theology, but being in weak health after his long sojourn in a climate so unsuited to him, as he found that of Rome to be, at his earnest solicitation, he was allowed to substitute for this Professorship that of Ecclesiastical History. This post Father Eyre filled for three years, and was then sent to the important church of the Immaculate Conception, Farm Street, Berkeley Square, in company with Father Hathaway, to assist

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Father Gallwey, the new Rector, who was appointed at the same time, namely, in November, 1857. For several years Father Eyre laboured in this Mission, toiling with all his energies, and with equal anxiety, amongst rich and poor alike. The reverend priest took a special interest in the lot of the poor needlewomen, whose sad fate has been so touchingly described by Hood, setting up two houses for the protection of young women and of females of more advanced age, in which they could work safely to themselves, and at the same time with the certainty of receiving such complementary remuneration as to make it correspond with their industry. Father Eyre also established the Lending Library, in South Street, feeling persuaded that it was necessary to put the educated portion of London Catholics in possession of a higher class of books than they could procure through the ordinary channels.

Father Eyre's chief interest, perhaps, centred in inquiring Protestants; being convinced that they were frequently misunderstood. He received many hundreds of persons into the Church, amongst whom may be mentioned the Marchioness of Londonderry, the Lady Milford, and her sister, the Lady Frances Lindsay, Lady Margaret Macdonald, the Countess of Buchan, Mr. Roberts, Recorder of Grantham, Rev. Trevor White, editor of the *Church Union*, and his wife, &c. The names of several important converts brought by him into the Catholic Church are known not to have transpired. The sermons of this divine primarily accomplished these conversions, and they were believed to reveal much of his character, being more thoughtful than emotional, and developing hopeful and loving views of God and His creatures, he supporting these views, when sometimes thought to go beyond opinions commonly held, by controversial arguments, in the afternoon Sunday lectures. His four discourses on the "Jansenist Heresy," and four others on "The World before Christ," may serve as instances in point. For several years Father Eyre was Director of the Sodality, at Farm Street, and was by it presented with an address and a set of Breviaries.

In 1864, Father Eyre's health beginning to fail, he was sent to St. Beuno's College to make his tertianship, at the conclusion of which he resumed his Professorship of Church History, and also taught Dogmatic Theology, uniting to these offices those of Spiritual Father, or Confessor of the Community, and, during the last year of his stay, that of Minister, or Vice-Rector. After the conclusion of the celebrated Tichborne Trial, Father Eyre was sent to

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Stonyhurst to take charge of the Philosophers, and, if permission could be obtained, to carry away the most promising and advanced of them, and set up a College of Higher Studies in London or its immediate vicinity. The scheme was not carried out, however, and Father Eyre then laboured to lay the foundations of such an institution as Stonyhurst itself, in the well-being of which he took the most lively interest, and heartily embraced the views of the Rector of the College—at that time the Very Reverend Father Purbrick, now Provincial of the Order in England—that in the College itself opportunities might be afforded of preparing for all Government and Civil Service Examinations. To prepare the way for this, Father Eyre taught Political Economy, Modern History, English and French Literature, &c., with the object of enlarging, embellishing, and instructing the minds of his pupils, many of whom give promise of becoming eminent in various departments of professional life.

In 1879, on May 27th, Father Eyre was appointed Rector of Stonyhurst College, and, as may be supposed, at once began to push on the studies in the direction where, from his personal experience, he knew them to be most deficient, namely amongst the young men who had concluded their College curriculum. A large staff of skilled, erudite, and experienced Professors was at once engaged, and there is no branch of education which is not now fully attended to at the celebrated College at Stonyhurst.

Unflinching in determination to preserve everything inviolable and intact that belongs to the System and Constitutions of St. Ignatius, Father Eyre is known to be at the same time anxious to adapt accessories to the requirements of the age and the exigencies of progress. Having learnt the greatest experience during long waitings and residences in various ecclesiastical, or, rather, educational establishments, Father Eyre has used it for the good of his College, whilst he is now devoting himself with increasing energy to the advancement of Collegiate development, to which, as we have seen, it has ever been his wish to consecrate his life and work. Those who have known, and who know Father Eyre most intimately, are fully conversant how little faith he has had in the number, great or small, of those whom St. Jerome describes as in his own time thinking that they were acceptable to God because they were ignorant, and not of the world because they were vulgar. Father Eyre may truly be termed the Apostle of Culture, and is only at his full ease when in an academic atmosphere.

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Father Eyre has edited, compiled, or composed numerous works connected with the training of persons for the Priesthood or the spiritual life.

We have omitted to mention that Father Eyre attended the Provincial Synod, held at Old Hall College, under Cardinal Manning (in 1875), in the quality of Theologian to the Society of Jesus of the English Provinces, in itself a remarkable distinction, and a further proof of the Very Reverend gentleman's intellectual *puissance.*

George Grossmith.

MUSIC is, without doubt, the most popular of all the arts. It is a very rare thing to meet, in the drawing rooms of society, a person who boasts of his hatred for music, and of his want of appreciation for anything musical. But there is music and music, or rather, amateurs of the tuneful muse may be divided into two great classses —those who "go in for" the classical composers, and those who prefer the light and more florid style of the modern French writers. The *habitué* of Covent Garden, or Her Majesty's Theatre will tell you that he "positively loathes 'Madame Favart,'" and that the "Cloches de Corneville is "too horrible." Again, there are others who would remark in reference to the Italian Opera, that they would not "sit it out" for a "fiver," and that they much prefer a good burlesque or a comic song.

Good musicians will tell you that "Madame Favart," or "La Fille de Madame Angot" and kindred productions are not music at all; and indeed, the florid, unsympathetic style, and hard, "showy" music does pall on one, and soon becomes wearisome, and even offensive to the cultivated musical ear.

Of late years, however, there has been a new school of comic opera growing up. It forms a connecting link between the classic composers and the conventional form of comic opera. It is neither too "thin" nor, as an uninitiated world would have it, too "deep." It has its pathetic passages and harmonies worthy of a great master. It is eminently melodious, without being "hard." Tuneful, without being "tin-potty." The founders of this school of opera

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are Messrs. Sullivan and Gilbert, and they owe in considerable part, the social and commercial success to Mr. George Grossmith, whose peculiar physique, quaint humour, and extraordinary power and play of facial expression render him specially adapted for the roles he has taken in the "Opéra Comique" great hits.

George Grossmith was born in 1847, and from his earliest years he remembers having had a special fondness for MSS. magazines, private theatricals and musical entertainments. Seeing the tendency of his son's mind and talents, the late Mr. George Grossmith, the eminent lecturer and reader, wrote some sketches specially adapted for young George and his brother, Mr. Weedon Grossmith. Among other things were parodies on "Hamlet" and the "Merchant of Venice," in which the two boys represented all the characters. They performed them when only children, at the "grown up" parties of Mr. Grossmith's literary and theatrical friends.

A few years after these events, young Mr. Grossmith started as a journalist, and took the editorship of a weekly journal, entitled, "Ourselves at Home." This was only a preliminary trial of his literary talents, as the journal had only a private circulation.

It was not until 1865 that he began to devote most of his time to entertainments of the John Parry school; but from the earliest time when he could strum on a piano, he used to sing comic songs to his own accompaniment. In this branch of amusement he received much encouragement from his father, who wrote a sketch for him, entitled, "Human Oddities," to which young Mr. Grossmith added music. It was given by Mr. Grossmith at the "Polytechnic Institute" in 1870, and was received with much praise. This led to a series of engagements at the same Institute, and put an end to all thoughts of a barrister's career, which was the career chosen by his father for him.

Mr. Grossmith wrote and performed at the Polytechnic Institute, "The Silver Wedding," "Amateur Theatricals," "Penny Readings," and many other sketches, which were received favourably. In 1871, Mr. Grossmith made a tour with the late Mrs. Howard Paul and Mr. Howard Paul. They gave entertainments with some success at the principal towns in the provinces. In 1873, he made an extended tour with his father, then of the Literary Institutes of Great Britain. These tours were continued for several consecutive seasons. Mr. Grossmith wrote and composed over a dozen musical sketches and entertainments specially for these

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county towns, all of which were given. In 1876, he gave an entertainment with Florence Marryat, entitled, *Entre Nous.* In this entertainment he produced for the first time his new operetta, entitled, "Cups and Saucers," which has since been performed for 500 nights at the Opéra Comique.

In October, 1877, Mr. Grossmith received the following proposition from Mr. Authur Sullivan: "Are you inclined to go on the stage for a time? There is a part in the new piece I am doing with Gilbert, which I think you will play admirably. I can't find a good man for it."

The result of this proposition was, that in November, 1877, Mr. Grossmith made his first appearance as John Wellington Wells, in the "Sorcerer," at the Opéra Comique. His acting and singing in this most humourous work was spoken of in high terms of praise. In fact, the whole performance was as novel to the stage, as "Alice in Wonderland" and "Alice through the Looking Glass" were novel to humorous literature. The "Sorcerer" ran for 180 nights. It was followed by "H.M.S. Pinafore," in which opera, Mr. Grossmith made his, as yet, greatest "hit." A crowded house for over 700 nights heard, laughed, and were delighted with Mr. Grossmith as Sir Joseph Porter, K.C.B. Indeed, his quiet, droll manner of delivery, his apparent seriousness of expression, his quaint acting, and his thorough earnestness are deserving of the highest praise. It is a notable fact, that, unlike so many actors, Mr Grossmith never missed a single night of the run of either of the two operas, although it was predicted by the *understudy*, who may be considered, however, to be a somewhat interested person, that he would not sing for a week.

After the opera, Mr. Grossmith usually gave one of his sketches, and the "Five Hamlets," "Beauties on the Beach," "The Juvenile Party," "The Christmas Pantomime," and "Lord Mayor's Show in a Fog" are among the more notable.

He is now playing Major General Stanley, in the "Pirates of Penzance," which has already had a considerable run.

Mr. Grossmith received a severe blow on the death of his father, (to whom he attributes most of his success), which occurred in April, 1880. He married the only daughter of Dr. Noyce in 1873.

Mr. Grossmith is still quite a young man, and considering what he has already done, we can safely predict him a brilliant continuation of his career.

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Professor Humphry, F.R.S.

THERE can be no doubt that the medical profession offers to any generous minded young man a noble field for the exercise of his abilities, and the widest scope for an enlarging sphere of beneficient usefulness. Ever since the days of "Luke, the beloved physician," the doctor's calling has been a semi-sacred one. There can, we think, be no donbt that most of our leading medical celebrities do take such a view of their profession, and it is to this high-minded and exalted idea, that their efforts owe success. No man whose views and aspirations are bounded by the horizon of Time can take a religiously conscientious view of his vocation and duty.

The subject of our present sketch is a well-known and widely estemed member of his profession—a native of the county of Suffolk. After the usual course of elementary professional training, during which, he zealously and most laboriously pursued the general knowlege of the healing art, practically and in other ways, he betook himself to Cambridge, entering at Downing College, where he graduated in 1852. We believe that it has been somewhat unfairly the custom to under-rate the two older Universities as medical schools; and men who wished to make the best of their time, and to attain the most varied amount of medical knowledge, were wont to seek it on the shores of the Thames, or in the modern Athens, and not on the banks of the Cam or Isis. We do not deny that greater facilities exist and abound in London and Edinburgh for acquiring medical knowledge and the study of morbid anatomy than at Oxford or Cambridge. Law and Divinity, no doubt, found plenty of wooers in their courts, whilst the suitors of Physic were few and coy.

The numerous and noble hospitals of the Metropolis will never be in danger of rivalry from any similar institutions in the country. Still there were, and always will be, men who, having means, have also inclination to enter upon a course of that curriculum of the "Ingenuœ Artes," which is the peculiar characteristic of the university course. The medical school at Cambridge existed, and had existed, from the very foundation, but it had arrived at only modest proportions, and certainly a limited fame, at the commencement of the present century. In 1766, John Addenbrooke, M.D., Fellow of Catherine Hall, founded the hospital which bears his name.

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Dr. Humphry attached himself to this useful institution in the year 1842, some ten years before taking his M.B. degree Originally, only a large house, under his never ceasing energy, and masterly care it has developed into the handsome building which meets the eye of the stranger as he walks down Trumpington Street; and there does not exist in any provincial town, a more perfect specimen of a hospital. Letting alone its difficulties from position, in the midst of a sparsely populated district, Dr. Humphry saw here a nucleus for a rising medical school. To this end he has laboured for a quarter of a century most energetically, and as a University man, has endeavoured to make the science of which he is a consummate master, popular and pleasant.

We need not remind our readers that Cambridgeshire is in the midst of an agricultural district, and the patients of Addenbrookes Hospital are almost exclusively drawn from the labouring classes. Since the introduction of steam, even the pastoral avocations of husbandry have been rendered highly dangerous; and many a stalwart son of the soil enters the farm-yard hale and sound, to be carried out a maimed object, useless for the remainder of his days, or a mangled corpse. The threshing machine makes sad havoc with those of its attendants who handle it without care, or venture too near. At certain time of the year, these sad accidents are of frequent occurrence, requiring the immediate attention and operation of the practical surgeon. In this trying but useful vocation, first and foremost is the subject of this sketch. Cool, calm, and collected, with a firm hand, keen eye, and steady pulse, with nerve of iron and indomitable will, he is ready at any time. Master of the art of surgery, and one of the most fearless and successful of operators, we have reason to believe that he has never been found—no matter how trying or sudden might be the emergency—unequal to the occasion. Those who have had the privilege of seeing him operate, know how gentle, how almost womanly he is. Those who have undergone his treatment with the dreaded knife will tell how quick, how clever, how adroit is his manipulation.

It is indeed touching to hear the terms in which the poor speak of him, and tell of his kindness in sickness and liberality on convalescence. The professor has a favourite adage, that neither pain nor work are deadly; and that after all, it is worry and intemperance that kills so many of our fellow-mortals.

We have spoken of his ability as an operator. We should

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not be doing him justice, did we not allude to his skill as a demonstrator in anatomy. Genial, kindly and pleasant in his manner, he is most strict and uncompromising in discharge of his duty, when giving an opinion to a private patient. He never lets "I dare not" wait upon "I would." Is the disorder the result of excess; of infraction of moral rules? Then, without one moment's hesitation, he delivers faithfully his stern and scathing denunciation of the moral and mental imbecility which has wrought such results. Himself a rigid supporter of temperance, he is a vigorous denouncer of intemperance, and there is not in the length and breadth of England a more sturdy advocate of moderation in the consumption of alcohol. Topers and tipplers alike will do well to avoid seeking a medical opinion of the Professor of Anatomy at Cambridge.

Those who have the pleasure to have a private and professional acquaintance with Professor Humphry know well his thorough courtesy, his high-mindedness and unassuming behaviour. He is thoroughly a University man, excellent in the demonstrating theatre of the hospital, and equally at home as a speaker at a Church conference. He can give most sententious advice upon the *composition* of a sermon, and discourse learnedly on the *decomposition* of the tissues: and all in the same day and on the same morning. Professor Humphry stands out as the most striking example that we have ever met, of the religious man of science. There pervades his every act and speech a plainly perceived internal influence, which shows that he believes that science and art and knowledge are of the Deity, and that man, too, is Godlike, except in so far as he degrades himself to a level with the brute creation. His religion is forcibly, but not unpleasantly visible; and there is not a clergyman in the Established Church who leads a purer life, and by it, preaches more practical and frequent discourses than the Professor of Anatomy at Cambridge. The truth is, he is essentially genuine, thoroughly real, and has determined to work, whilst the day of his life last, to the utmost of his ability. It might be supposed that it was a necessary condition to the successful hospital practitioner, that his own health be robust. In the case before us, we regret to know that the worthy Professor has been for years obliged to take the utmost care of a constitution at no time hardy.

Appointed to the Anatomical Chair in 1866, he has begun to see the most ardent desires of his heart, in regard to the Cambridge medical school, realized. It had a local habitation and a name, but no more. Professor Humphry has

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been successful in giving it *eclát;* its position and ability are recognised, and its students an increasing and influential body.

We are of opinion, that though the average medical student is an uncommonly good fellow, with much pluck and ability, and a wonderful fund of freshness and humour, yet that he may be much improved, and his goodness increased, his abilities developed, and his manners improved by a two or three years' residence at Cambridge, where he may have the advantage of deriving scholarly professional knowledge of the dry and somewhat tedious details of medical diagnosis, practice, and technicalities from the lecture room and classes presided over by this accomplished Professor.

The University of Cambridge will ever owe a debt of gratitude to him who has resuscitated her medical school from its low estate. The easy-going Harwood, the courtly Haviland, aud the accomplished Clark, his three immediate predecessors, must all bow respectfully before the present able holder of the Chair of Anatomy in the Eastern University.

Morgan Lloyd, Q.C., M.P.

WALES is nothing if not Liberal—we were going to write Radical. Out of all its constituencies it returns only two Conservatives to the House of Commons, the members for the counties of Carmarthen and Denbigh. But the Campbells and the Wynns exercise so great an influence in the Principality that—at any rate the "King of Wales" —they were almost bound to be re-elected, the latter, indeed, having represented Denbighshire for the long space of forty years. Like the seats of the Egerton's in Cheshire and the adjacent counties, Wynnstay is all puissant in the Principality, and similar to the feudal strongholds of ancient days, it can count on the loyalty of its own vassals. But the influence could not reach far beyond; for so goodly a phalanx of politicians of the opposite school rose simultaneously together some years ago, that, as we have seen, with the two exceptions of Denbigh and Carmarthenshire, the whole of the counties and boroughs have been gradually wrested from the Tory party. Monmouthshire, certainly

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returns two Conservatives, but, technically that is an English county.

One of the most prominent of the new generation of politicians, and who has done so much to carry on the Liberal reaction in Wales, is the learned gentleman who forms the subject of this sketch, Mr. Morgan Lloyd. Mr. Lloyd is the son of Mr. Morris Lloyd, of Cefngellgwm, Merionethshire. He was born on July 14th, 1822, and educated first at Bala School, afterwards proceeding to Edinburgh University. At the commencement of Mr. Morgan Lloyd's career, he was associated with the profession of land surveying, and in fact gave great promise of achieving considerable distinction in that important sphere. Whilst in this profession the honourable and learned gentleman surveyed and valued several parishes in Merionethshire, for the purposes of the Tithe Commutation. In due course, however, Mr. Lloyd entered at the Middle Temple, and while a student in that histronic legal university he acted as railway-engineer, having still a *penchant* for mechanics. In 1847 he was called to the Bar, and soon commenced to enjoy a considerable practice, being junior to some of the leading "silk" at the courts at Westminster so long ago as the best days of Mr. Edwin James. By a strange coincidence Mr. Morgan Lloyd frequently found himself opposed professionally to his contemporary junior, the present Attorney-General. In 1873, and four years after Sir Henry, Mr. Lloyd was made a Q.C. by the present Lord Chancellor Selborne. In 1868, Mr. Lloyd contested the Anglesey Boroughs against the Honourable W. O. Stanley, but was unsuccessful. In 1874, however, he was returned for these Boroughs at the General Election by a majority of 606 against Captain Hampton Lewis, Conservative, and Captain Verney, Royal Navy, Liberal, who divided the "Liberal vote." In 1880, Mr. Lloyd was re-elected, no rival candidate being sufficiently confident to come forward in opposition to him.

Mr. Lloyd's political career has been a consistent and useful, if not a brilliant one. He is not a man who talks simply for talking's sake, but speaks at the right time and to the purpose. We remember when Mr. Charles Bath, the philanthropic churchman, of Swansea, was prevailed upon to contest the borough of Swansea, in the Conservative interest, in 1874, against its "perpetual member," the Radical Mr. Dillwyn, it was felt that the only chance he had in so pronouncedly Liberal a Borough was the esteem in which he was held on personal grounds, no less than the

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faith the electors had that he would attend to local interests, and which they said their more ambitious member had forgotten in his zeal for Imperial measures. The same faith was expressed in Mr. Lloyd, and although he had two formidable foes to deal with, he was returned by a large majority. Those same local interests he has never ceased to remember, and perhaps, no member of Parliament has done more for his constituency in particular, and the Principality in general. The social institution which has exercised much of Mr. Lloyd's consideration, and been strongly supported by him, is the new University for Wales, and which we learn from "Y. Cymmrodor," a work embodying the Transactions of the Cymmrodorian Society of London, is making great progress. (Mr. Lloyd is one of the Vice-Presidents of the Cymmrodorion Society.)

As a speaker, Mr. Lloyd is, perhaps, convincing rather than eloquent, although when dealing with Welsh subjects his enthusiasm often carries him to the highest flights of oratory. He is looked upon by the second branch of the legal profession as a sound lawyer, and is thought to be better fitted to argue *in banco* than declaim at *Nisi Prius*. He is the author of "The Law and Practice of the County Courts," and a treatise on "Prohibitions."

In 1849 Mr. Lloyd married Mary Keith, sister of the fourteenth Lord Elphinstone, who died in 1859; and secondly, in 1879, Priscilla Willy, only daughter of James Lewes, Esq., of Curnhyar, Cardiganshire.

Edward Hamer Carbutt, M.P.

EDWARD H. CARBUTT, born 1837, is the youngest son of Mr. Francis Carbutt, J.P., Chairman of the West Riding Liberal Association. He was educated at private schools at Hamburgh and Wakefield, and adopting the profession of a mechanical engineer, studied in the locomotive department of the Midland Railway, of which enterprising company his father was a director. From Derby he went to the works of Messrs. Charles Palmer and Co., the largest on the Tyne, where he acquired a thorough knowledge of ship building and marine engineering.

In 1861, being then only twenty-four years old, Mr.

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Carbutt went into partnership with Mr. R. Thwaites, of the Vulcan Ironworks, Bradford. The firm made machinery for iron and steel works, engines for rolling mills, and other costly mechanism, but their reputation was achieved by the steam hammers with which they have supplied both their own and distant countries. One of these cyclopean machines, weighing fifty tons, was constructed for the Imperial Works at St. Petersburg, and the firm have not only made the largest steam hammer in England, but have made more of them than have been turned out from any other establishment. Mr. Carbutt, as the mechanical partner, originated several improvements in these machines. That which is best known is the construction of the frames and standards of wrought iron instead of cast iron. The firm have also made many improvements in the valve motion which regulates the blow and the rapidity of action. Like the ponderous trunk of the elephant, which is so ductile that it will pick up a pin, these gigantic hammers, made to beat and shape huge masses of solid iron, will crack a nut without crushing the kernal, so exact and delicate is the mechanism by which they are regulated. Some time ago, while some metal was being manipulated under a steam hammer at some engineering works in London, the order was given to start the engine while a man was still at work directly beneath the hammer head. The engine shaft began to revolve and the hammer to descend with the same force that it had exercised upon the glowing iron. Scarcely, however, was the machinery in motion than a cry of horror arose from those near. The driver, feeling that something was wrong, at once stopped the engine, and happily in time though not a moment too soon. The workman had fallen senseless upon the machinery, the hammer, when it was stopped being less than half-an-inch from his head. Two or three seconds longer and a shapeless mass of flesh and bone alone would have been left. Water was thrown over him, and in a short time he was again at work as unconcernedly, though, perhaps, rather more cautiously than before. This anecdote, narrated to the writer by the driver of the engine, is but one of the "tales of the workshop," which rarely find their way into print, although few large manufactories are without their traditions of equally narrow escapes. The steam hammer in question, though large, was by no means one of the largest made, and as the stroke was, consequently, shorter, it shows how skilfully the mechanism of these unwieldy implements is adjusted.

In 1876, Mr. Carbutt left business in order to devote his

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time to public work. After taking a prominent part in the Leeds Parliamentary bye-election of that year, when Mr. John Barron was returned, he entered the Leeds Corporation as Councillor for the Holbeck Ward, and in 1877 was elected Mayor of the town. At the late Parliamentary election he was before the constituency as one of the Liberal candidates, but when it was made known that Mr. Gladstone refused to contest Greenwich again, Mr. Carbutt, with a feeling of patriotism that does him infinite credit, withdrew his name, and urged the Liberal Association to invite Mr. Gladstone to represent Leeds, with a promise that he should be returned without effort or expense on his part. Mr. Carbutt was then invited to contest several boroughs, and finally accepted the invitation of the Liberal Association of Newport, Monmouthshire, which was backed up by a requisition signed by 1,600 voters. Compelled by serious illness to spend the winter of 1879-80 in the South of France, he was summoned by telegram on the 9th of March, to return for the contest. The battle was very closely fought. Mr. Carbutt's opponent being Mr. Thomas Cordes, a Conservative, who at the previous election had been returned by a majority of nearly 600 votes. As in so many other places the tables were now turned, and the Liberal candidate was elected. The figures were: Carbutt, 2,258; Cordes, 2,197. The result was received with great enthusiasm in each of three boroughs, and as Mr. Carbutt was returning to Newport a large crowd met him three miles from the town, and escorted him to his hotel. The streets through which he passed were lined with people, and the houses were crowded even to the roofs. Nor was there any lack of enthusiasm at Leeds; a large number of his friends met him on his return and loudly applauded the speech which he delivered from the steps of the Town Hall.

In politics, Mr. Carbutt is an advanced Liberal. One of the hoped-for reforms to which he has given special attention is an Amendment of the existing Patent Laws. As an able practical engineer his opinion has weight, and as he was until 1876 a large employer of labour, he has been in a position to realise the depressing influence of the patent laws upon the poorer classes, and mechanics in particular. At the same time the position he held would prevent him from advocating any scheme having for its object the aggrandisement of a few men at the expense of the manufactures and commerce of the country. At the present time every possible impediment is put in the way of the inventor, the mere realization of his idea is but part of his

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labour. When he has brought his invention to perfection, he has to encounter the difficulty and expense of procuring a patent, and in this last part of his trial he very often breaks down. Nothing could be more natural than that the mechanic should seek to improve the machinery upon which he is at work; it is the natural outlet for his brain power, but unless he can see some personal benefit to be derived by doing so, it is not very probable he will give up his spare time for the purpose. It is not to be expected that a steam engine or a sewing machine would be invented every day, but there are thousands and thousands of articles in daily use which are capable of improvement, but which no one but the manufacturer—not his workmen—is anxious to improve. With a few honourable exceptions there exists among working men the most complete apathy on the subject of inventions; they think they have nothing to gain, and they make no effort. In the United States the people are always ready to seize and work out any new idea that comes to them, for they know that a patent can be obtained at a very small expense, and while the community will benefit by their invention, they also will reap advantage according to its value. The granting of patents on easy terms would give a stimulus to inventive genius in this country, and every class would benefit from it. At the present time we have only some 3,400 patentees per annum, and they are so heavily taxed that the nation actually makes an absolute profit of £145,000 out of them. If that is not the way to discourage invention it would be difficult to say what is. Mr. Carbutt thinks that inventors ought to be encouraged, for England, as a manufacturing nation should use every means to induce men of talent to settle here, and thus be enabled to give employment to her teeming population. He would greatly cheapen the cost of obtaining patents so that they should be within the reach of working men. He also proposes that a Board of Examiners, chosen from men of great knowledge, should be appointed to examine all applications, and advise inventors as to the novelty of their inventions. Patents are not taken out yearly for things which are not new, and many cases have occurred of articles having been patented over and over again. This Board should not have power to refuse a patent, their duty being simply to advise intending patentees as to the novelty of the design. Their opinion should be endorsed at the back of the patent. A poor man having taken out a patent, at a cost of a few pounds, could then take his invention to a capitalist, who, knowing

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that it had been examined by a competent Board, and seeing their written opinion that it had not been patented before, would be able to advance money upon it with confidence. A trial would be made with the money, and the poor inventor would have an opportunity of testing the value of his design. This is the effect of the Patent Law in the United States, where more than 12,000 patents are granted annually, each certified by experts to be novel and useful. No one would dream of saying that the United States have suffered through their liberal Patent Laws, and yet with the competition of the whole world to face, and with destruction awaiting her if she allows herself to be beaten from the field, England calmly refuses to encourage invention, and not only refuses to encourage it, but does her best to kill the golden goose by taxing the inventor to the extent of £145,000 per annum! In the face of a very dear labour market the United States, and certainly by her tairiff, but also assisted materially by improved machinery, has been enabled in many branches of trade to hold her own against countries in which labour is cheap. It might take some years for latent inventive capacity to be developed throughout Great Britain, or even urged into operation, but when once that was accomplished, it is most probable that every branch of trade would be benefitted. We can afford to grant what some people are pleased to consider a monopoly, when we find that the greater the number of these monopolies the more numerous our comforts. Mr. Carbutt wishes to see authors and inventors encouraged, not taxed as monopolists.

Mr. Carbutt is Vice-President of the Institution of Mechanical Engineers, and a life member of the British Association. In 1874 he married Mary, daughter of Mr. John Rhodes, J.P., of Potternewton, near Leeds.

W. H. Perkin, F.R.S.

THE study of colour has, from time immemorial, occupied a considerable portion of the time and attention of both civilized and savage nations. The art of dyeing seems to have been known and practised for ages, and the Tyrians were celebrated for their purple, which was obtained

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from a species of shellfish, by taking the shell and applying a slight pressure on the valve which closes the mouth. This forced out a few drops of colouring matter which was then caught in a cup or dish. The ancient Indians and Egyptians also successfully carried on the art, and were even able to produce coloured patterns upon woollen and cotton fabrics, by processes somewhat similar to those now in use. In fact it is only within quite recent times that modern colours have been able to rival those of the ancients; and indeed there are still sceptics who prefer the Tyrian colour of old to all the hues of æsthetic blue or regal purple which modern art aided by science can produce.

It is to workers in organic research that we are indebted for the thousand and one shades and tints which we now possess. Among experimenters in this branch of chemistry Mr. Perkin's name stands first, and, indeed, he is the founder of almost the whole of the present system of dyeing, and the inventor of a considerable number of the more important of the colouring matters which are now so popular and so much in request.

William Henry Perkin, F.R.S., Hon. Sec. of the Chemical Society, &c., was born in London, 1838. He commenced the study of Chemistry at an early age, and during the period he was a student at the City of London School, he spent the greater part of the time in the pursuit of his favourite science. He assisted the late Mr. Thomas Hall, B.A., Lecturer at the City of London School, in preparing his lectures for the pupils in chemistry and natural philosophy.

In 1853, he went to the Royal College of Chemistry, then in Oxford Street, under Dr. A. W. Hofmann, since removed to South Kensington. Here he commenced studying chemistry in a systematic manner, and was so successful, that in 1855 he became assistant in Dr. Hofmann's research laboratory. In the following year he read to the Chemical Society the results of his first chemical investigation, which received considerable attention from the Society.

During Easter of 1856, he was engaged in trying to perform the synthesis of one of the natural alkaloids, and while working at this subject he obtained results which led to the discovery of the first aniline or coal tar colour—the mauve. This discovery was only the forerunner of others which have made Mr. Perkin's name famous among scientific men, and which is no doubt one of the most brilliant results of chemical research of this century. Dr. Frankland, writing to Mr. Perkin, says, in reference to the

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discovery of that remarkable series of colours, which are now prepared on so large a scale from the waste product of coal tar, "It has revolutionised the arts of dyeing and calico printing throughout the world, and now contributes an important quota to the annual income of this country, by converting a waste product of gas-works into beautifnl and valuable dyes of almost every hue.

The discovery of the first colour, the mauve, was patented in August, 1856, when Mr. Perkin *was only eighteen years old.*

Shortly after this he left the Royal College of Chemistry, in order to devote the whole of his time to the practical development of the new colouring matter, with a view to its application, economically, to the arts of dyeing and calico printing. Before he attained this end, he had many difficulties and obstacles to overcome and encounter. These difficulties will be more easily understood when it is stated that the kind of manufacture was quite apart and unique from anything which had hitherto been attempted. In fact, the products used in Mr. Perkin's researches, were only known in a few laboratories, and even there they were considered only as chemical curiosities. By dint of great perseverance and skill, however, all these difficulties were at last mastered, and in 1857, only a year after the discovery, the mauve dye was manufactured on a large scale, at works erected for the purpose by Mr. Perkin and his friends, at Greenford Green, Harrow. It was at first only supplied to the silk dyers of London and Manchester, but soon after, the works were enlarged, and the young manufacturer and inventor was soon enabled to meet the demands of the calico printers.

The news of Mr. Perkin's discovery soon reached the laboratories in Germany, France and England, and at once scores of workers appeared in the field. In a few years, colouring matters, yielding numberless tints, were produced from aniline, madder root, and coal tar. Many of these later colours were discoveries of Mr. Perkin.

Up to 1868 the new industry made considerable progress; and it received a fresh stimulus towards the end of this year, by a discovery of Messrs Graebe and Liebermann. These scientists found that the colouring matter of madder root, Alizarin, which played at the time so important a part in German agriculture, and was so extensively cultivated, both in that country and in other parts of the Continent, could be produced from a coal tar product called Anthracene. The process, however, proposed by the German chemists was of no practical value, as it was both expensive and gave

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only a very poor yield. Mr. Perkin soon turned his attention to this new branch of his subject, and the results of his experiments soon appeared. He shortly afterwards produced two processes, by either of which, Alizarin could be produced in quantity, and at a price which enabled the artificial product to compete successfully with the natural dye. These processes are now the only ones by which artificial Alizarin is produced, and the success of the made colour over the natural is so great, that the madder dye is already a thing of the past; and but very small quantities of the once important root are now grown. The industry of the coal tar colours has now become very vast. An idea may be formed as to its enormous extent from the fact, that in 1879, the estimated value of the dye manufactured in England and on the Continent amounted to £3,150,000. Mr. Perkin is the author of between sixty and seventy original papers, most of which have appeared at various times in the Journal of the Chemical Society. Some of these were on the chemistry of coal tar colours, while others are on subjects of theoretical interest.

Some researches made with the late Mr. B. F. Duppa, on the derivatives of Acetic Acid are of especial theoretical interest, as they led to the formation of artificial Glycocine, a substance which, hitherto, had been made only from animal products. In 1861, Mr. Perkin, in conjunction with Mr. Duppa, produced Tartaric Acid from Dibromosuccinic Acid, and a paper was published on the subject, entitled, "The Artificial formation of Tartaric Acid."

Towards the end of 1861, "Researches on the Constitution of Glycollic and Lactic Acids," appeared. In this paper Mr. Perkin showed that certain bodies might possess both the properties of an acid, and those of an alcohol. In a subsequent paper on the "Bascisity of Tartaric Acid," this fact was strikingly exemplified.

In 1867, in a paper on "Salicylic Aldehyd," he demonstrated that the substance in question was both an aldehyd and a phenol. These investigations led to several important discoveries, notably that of the "Artificial Formation of Coumarin," the oderiferous principle of the Tonquin Bean, and of the sweet scented Woodruff. A new process for the production of Cinnamic Acid and of the acids of its class, followed as a finale to these researches.

This formation of Cinnamic Acid now promises to be of important practical value, as being a means of preparing the acid in quantity, and at a small cost, from Tolnol, a hydrocarbon present in coal tar. Cinnamic acid is not, however,

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of itself of any commercial value, but Professor Baeyer, of Munic, has recently discovered a method for making indigo from it, so that Cinnamic Acid will probably soon be used as the raw material for the manufacture of that colouring matter.

In 1869, Mr. Perkin delivered several lectures (Cantor Lectures) to the Society for the Encouragement of Arts, Manufactures, and Commerce, on the "Aniline, or Coal Tar Colours." In the first lecture he treats of Coal Tar, Benzol, Nitrorenzol, Aniline and Aniline Purple, or Mauve. He also gave a condensed history of "Coal Tar Colours," and reminded his audience that by "coal tar colours," he did not mean to imply that colouring matters actually existed in coal tar, and might, therefore, be directly extracted from it, but that the tar contained certain substances, which, when changed by chemical processes, were capable of yielding coloured derivatives. At the close of the last of this series of lectures, he encouraged the students to research by the following memorable words: "In fact," says Mr. Perkin, when speaking of the growth of the coal tar industry, "the coal-tar colour industry is entirely the fruit of *theoretical chemistry*. Let us consider the enormous rate with which this industry has developed. It only dates from 1856, and now we have large factories for the production of these colours, not only in Great Britain, but in Germany, France, Switzerland, America, and other countries." In conclusion, he adds, "And now, when you hear of these results, do not forget that they are the truly practical fruits of theoretical chemistry, not studied for the purpose of producing commercial products, but simply *for its own sake*."

In the same year he also gave a lecture to the "Royal Institution of Great Britain," on "The Newest Colouring Matters." In this lecture he gave the histories of various colouring matters, among others a blue, called "Runge's Blue," obtained by the action of chloride of lime on Aniline. Also of "Opal Blue," one of the salts of Triphenylrosaniline. Green colouring matters are dealt with at some length, and "Aldehyd Green," "Iodine Green," "Perkin's Green" receive considerable attention.

In 1879, Mr. Perkin delivered two lectures to the Chemical Section of the Society of Arts, on "The History of Alizarin and Allied Colouring Matters, and their Production from Coal Tar." These lectures have been reprinted from the Journal of the Society of Arts, and they contain an exhaustive account of the history of Alizarin. The work is illustrated by many diagrams of apparatus used in the arti-

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ficial production of Alizarin, and also an account of the process employed in its manufacture. The enormous increase in the "Coal Tar Industry" is graphically illustrated also, by two drawings of Mr. Perkin's works at Harrow, as they appeared in 1858, and as they appeared in 1873. Judging from the drawing, the size of the plant has increased about twentyfold.

Mr. Perkin was elected a Fellow of the Chemical Society in 1856. In 1864 he was awarded a gold medal by the Mulhouse Industrial Society, for his successful production of the mauve dye.

In 1869, he was elected Hon. Sec. of the Chemical Society, a post which he still holds.

In 1866, the Royal Society elected him a Fellow. Mr. Perkin was then only twenty-eight years old.

In 1869, he was elected to the Youngs Chair of Technical Chemistry, Glasgow, a post which he resigned shortly after his election.

In 1879, he received the Royal Medal of the Royal Society, for his researches in organic chemistry.

Mr. Perkin has still a long career before him, and judging from what he has already done, we can safely predict many brilliant researches in the future; as he still spends the greater portion of his time in his almost perfect chemical research laboratory near Harrow.

Professor Corfield.

WILLIAM HENRY CORFIELD, M.A., M.D., (Oxon) F.R.C.P. (London), was born at Shrewsbury, December 14th, 1843, and received his education at the Cheltenham Grammar School. His special medical studies commenced at Oxford, where he matriculated in October, 1861, having gained an open Demyship in Natural Science at Magdalen College in March of that year, when he was little over seventeen years of age. The following is a correct list of the honours that were awarded to him at that University. In the year 1863, he received first class honours in mathematics at the Moderations Examination, and was chosen by the late Dr. Daubeny, Professor of Botany at Oxford, to accompany him to Auvergne, for the purpose of investigating the nature of the volcanic

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appearances in the Montbrison district, of which nothing was then known. An account of this visit was published by Dr. Daubeny in the Quarterly Journal of Science. Dr. Daubeny also took Mr. Corfield to Switzerland to examine the remains of pile dwellings in the lakes. In the year 1864, after passing in the final classical school, our subject received first class honours in Mathematics in final schools. In 1865, he gained an open Medical Fellowship at Pembroke College, and in the same year he received first class honours in Natural Science, with Chemistry and Geology as special subjects. In 1866, he gained the Burdett-Coutts University Scholarship in Geology and the allied Sciences. He also gained the Radcliffe Travelling (Medical) Fellowship at Oxford in 1867. Professor Corfield has studied at Paris, where he worked at hygienic analysis in the laboratory of the Collège de France, under Professor Berthèlot, attended the cliniques of Béhier, Sée, Hardy, &c., and the lectures of Bouchardat. He has also studied and worked at Lyons and Algiers, and travelled in Algeria, Sicily, and Italy, where he has visited various medical schools and health resorts. In the year 1868, he was appointed public examiner in the natural science schools at Oxford, and in the same year took the degree of Bachelor of Medicine at the University of Oxford. In the year 1869, we find him appointed Professor of Hygiene and Public Health at University College, London, where he delivered an introductory address, which was published in the *British Medical Journal*, June 18th and 25th, 1870, and which was the introductory lecture to a course on Hygiene and Public Health, subsequently being published under the title of "Resumé of the History of Hygiene." The object of the lectures was to study the causes of diseases and the methods of their prevention. In the year 1869, he was elected Member of the Royal College of Physicians, London, and in the same year was appointed one of the committee of the British Association "On the Treatment and Utilisation of Sewage." He acted in the capacity of reporter to that Committee for six years, when its labours came to an end. He wrote at the request of the Committee, "A Digest of Facts relating to the Treatment and Utilisation of Sewage" (Macmillan, 1870, 2nd edition, 1871), which is now out of print, copies being obtained only with considerable difficulty.

After the Prince of Wales was attacked with typhoid fever, Professor Corfield was sent to investigate the sanitary

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condition of Londesborough Lodge, Scarborough, at which the Prince had been staying. The results of those investigations he communicated in a letter to *The Times*, showing that the previous accounts had been very exaggerated.

In the year 1871, we find our subject elected Medical Officer of Health for Islington. He has also acted as an occasional inspector for the medical department of Her Majesty's Privy Council, in which capacity he inspected and reported on the sanitary conditions of various towns. In October, 1872, he was elected Medical Officer of Health and Public Analyst for St. George's, Hanover Square, which appointment he still holds. In this year he took the degree of Doctor of Medicine, of the University of Oxford. In the year 1873, he was appointed lecturer for five years on the Laws of Health at the Birmingham and Midland Institute, to deliver a course of lectures suggested by Charles Kingsley, and referred to by him in his "Health and Education." He was, in 1874, appointed to a similar post at Saltley Training College. He delivered a similar course at the Society of Arts, under the auspices of the National Health Society and of the Trades' Guild of Learning; this has been recently published by C. Kegan Paul & Co., under the title of "Health." In this course of lectures he deals in an admirable manner with the following subjects: General Anatomy, The Bones and Muscles, The Circulation of the Blood, Respiration, Nutrition, The Liver, The Excretory Organs, The Nervous System, Organs of the Senses, The Health of the Individual, The Air, Food and Drinks, Drinking Water, Climate, Houses and Towns, Smallpox, and Communicable Diseases.

A smaller work, by Professor Corfield, on the same subject, entitled, "The Laws of Health," has just been published by Messrs. Longmans and Co., in their series of London Science Class Books, and is intended as a manual for schools. It is illustrated by original diagrams of apparatus, &c.

In the year 1873, Professor Corfield also delivered a course of lectures to the Royal Engineers, Chatham, on "Water Supply, Sewerage and Sewage Utilisation."

In March, 1874, he read a paper before the Epidemiological Society of London, on "The Supposed Spontaneous Origin of the Poison of Enteric Fever," combatting Dr. Murchison's views which were then prevalent. In the year 1875, he was elected Fellow of the Royal College of Physicians, London.

Dr. Corfield is co-author of an excellent Manual of Public Health, edited by Ernest Hart, and published by

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Messrs. Smith, Elder & Co. In the year 1875, Professor Corfield gave an admirable address to the medical students of University College, at the opening of the Session, "On the Study and Practice of Public Medicine," which address was published as a pamphlet shortly afterwards. Our subject in 1879, gave an address to the Congress of the Sanitary Institute of Great Britain, at Croydon, on "Sanitary Fallacies," which was afterwards published as a pamphlet by H. K. Lewis. "The history of Sanitary Fallacies is intimately bound up with the history of the art of preserving the health, and this is as intimately connected with the history of medicine, and indeed, with the history of the world. Among all ancient nations, as well as amongst savage tribes of the present day, we find that the offices of priest and medicine-man were united in the same individual. This was necessarily and inevitably the case, as the priests were in early times the most learned, nay, often the only learned among the people, and they found it expedient to enforce their spiritual rule by keeping secret the means they employed for the alleviation of disease, and not unfrequently by prostituting their knowledge to make the ignorant believe they had the power of calling in supernatural agency." In this excellent little pamphlet, Professor Corfield gives a history of medicine from past ages to the present day. Our subject is one of the examiners for Certificates in Sanitary Science at Cambridge; he was elected in 1879 a Fellow of the Institute of Chemistry, and also in the same year an Honorary Associate of the Société Francaise d'Hygiène. He is a Fellow of various scientific and medical societies, Vice-President of the Society of Medical Officers of Health, and Chairman of the Judges of the Exhibitions of the Sanitary Institute of Great Britain; he is also a Fellow and a Member of Council of the same. Professor Corfield is the Chairman of the Committee of the Sunday Society, whose well-known object is the opening of museums, libraries, picture galleries, and gardens on Sundays. He is a Member of the Council of the National Dwellings Society (for the erection of model dwellings in various parts of London), and many of these have been erected at Kensington, Shoreditch, and Blackheath. Our subject has been a contributor to various periodicals, and many papers by him will be well known to some of our readers on the following subjects: Mountain Climbing, Etna in Winter, Disease in Sicily, The Progress of Sanitary Science, Typhoid Fever and Milk, &c. Professor Corfield has spent a large

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portion of his leisure in the study of Geology, and has amassed a considerable collection of Geological specimens from various parts of England, and indeed, of Europe. He has been an ardent angler during the whole of his life, and is a Member of the Piscatorial Society. He is also a Collector of Bewick's Wood Engravings.

Professor Corfield practises as a Sanitary Adviser, paying especial attention to house sanitation, and he has consented to accept the post of Chief Sanitary Officer to the Sanitary Assurance Association, the object of which is to inspect houses, report on them, superintend the carrying out of the necessary sanitary alterations, and give certificates, thus *assuring* householders that their houses are in a satisfactory sanitary condition. He has also under his charge the Hygienic Laboratory at University College, where analyses of water, air, food, &c. are taught, and practised; and he is of course a Member of the Committee of the Parkes Museum of Hygiene.

In 1879 he delivered a course of Cantor lectures at the Society of Arts, his subject being "Dwelling Houses, their Sanitary Construction and Arrangements," which course has just been published by H. K. Lewis. These lectures were largely illustrated by specimens borrowed from the Parkes Museum of Hygiene at University College, and the illustrations of the work alluded to above are a selection from the catalogue of that museum. Professor Corfield, whose valuable sanitary works are in the hands of most of us, has in this, his latest work, done his best to show us how to make our homes healthy and habitable. We need scarcely remark, that this is a subject of the first importance to the million. There is, certainly, not a householder in the kingdom who will not learn much that is worth knowing from Dr. Corfield's little work. Commencing with the situation and construction of houses, he gives his readers many valuable hints as to pervious and impervious soils, ground-water, made-ground, and the proximity of houses in streets and roads. With regard to building materials, bricks are the best for walls, as they resist fire better than anything else, a fact which was strikingly exemplified at the great fire at Chicago, when granite buildings were destroyed, while those of brick remained comparatively intact. In ancient times walls were not unfrequently made of concrete.

There is a chapter on ventilation, which is well worthy of attention. We warmly recommend "Dwelling Houses," not merely to the perusal, but to the attentive study of our readers, and we congratulate Professor Corfield

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on having made so valuable a contribution to social science in one of its most important phases, and it is to be hoped that the book will prove useful as a short and practical expositor of the means by which dwelling houses may be made wholesome.

James Fergusson, F.R.S.

JAMES FERGUSSON, D.C.L., F.R.S., was born in the year 1808, at the town of Ayr in Scotland, and received his early education at the High School, Edinburgh, and afterwards completed his education at a private school in England. Upon completing his scholastic studies, he passed some time in commercial pursuits, and eventually proceeded to India, where he became a partner in a mercantile establishment, in which he remained an active member for a considerable length of time. At length giving up business, he journeyed through various parts of the earth with a view of studying the habits of the people and the styles of architecture, and in the year 1845 he published the first fruits of these travels and studies in a work entitled, "Illustrations of the Rock Cut Temples of India;" the plates, working plans, and sections, together with the text, are entirely his own work. This admirable work was dedicated to the President and Fellows of the Royal Asiatic Society of Great Britain and Ireland. In the year 1847 Mr. Fergusson published his "Picturesque Illustrations of Ancient Architecture in Hindostan," also in the same year he published an "Essay on the Ancient Topography of Jerusalem." Next appeared a very important work entitled an "Historical Inquiry into the True Principles of Art, more Especially with Reference to Architecture." This valuable work, which bears marks of unremittant thought, enforces many valuable truths ignored in modern architectural practice; the volume was an instalment of a projected work in three parts, which was intended by the author to have comprised a universal résumé of past art, Hindoo, Mahomedan, Gothic, &c. The materials collected for this work were used in Mr. Fergusson's "Handbook of Architecture," published afterwards. An "Essay on a Proposed New System of Fortification," by means of earth-

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works appeared in 1849, a work which has been referred to with respect by competent military architects, and received a practical illustration in the Russian defence of Sebastopol, and in the great military operations of the Civil Wars in the United States. A pamphlet of practical suggestions for the improvement of the British Museum and of the National Gallery, was followed by a "New Design," for the latter at the Academy Exhibition of 1850. As the author of "Palaces of Nineveh, and Persepolis Restored," published in the year 1851, he was architect of the Nineveh Court in the Crystal Palace, Sydenham. In the year 1859, he was employed in the capacity of Royal Commissioner, appointed to inquire into the defences of the United Kingdom. In 1862 our subject published his "History of the Modern Styles of Architecture," as a sequel to his "Handbook," in 1865 that work being out of print, he re-modelled the whole, and published it as a "History of Ancient and Modern Architecture," in three volumes. In the year 1864 he published another work on the "Rock Cut Temples of India," illustrated by seventy-four photographs taken on the spot by Major Gill.

During his lengthened residence in India, it was the good fortune of Mr. Fergusson to visit in succession all the principal groups of rock cut temples which were then known to exist in that country. In the year 1836 those of the Cattack were first examined by him. In the year 1838 he made an extended tour for the purpose of exploring those of Western India, and in 1848 the investigation was complete by a visit to those of Mahavellipore, in the Madras Presidency. The intervals that elapsed between the several dates were turned to account for the purpose of correcting vagueness of first impressions, and in enabling our subject to fill up the gaps in his knowledge of Indian architecture by examining contemporary structural buildings, and studying the cognate sources of information.

The results of these investigations were embodied, as before stated, in a paper which was read to the Royal Asiatic Society in the year 1843, and published in the eighth volume of its journal, and the paper was subsequently republished in 1845, accompanied by nineteen plates in folio, illustrating the principal types of "Rock Cut Architecture in India."

In consequence of the vast amount of interest which these publications excited amongst those interested in the study of Indian antiquities, a memorial was addressed to the Court of Directors o the East India Company, praying

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them to take steps to prevent further desecration and destruction of the venerable monuments of the past, and above all, to appoint some one to make drawings of the fast perishing frescoes of Ajunta, before decay and recklessness of tourists had entirely obliterated them. One result of these representations was that the late Major Gill, was appointed to copy the paintings in Ajunta, a task for which he proved himself thoroughly competent, by the artistic skill displayed in the copies of those paintings which he sent home, as well as by the truthfulness and fidelity which pervade all he has done. The pictures sent home by Major Gill during the first few years of his residence at Ajunta, were exhibited in the Indian Court of the Crystal Palace, and conveyed a very perfect idea of the style of the paintings at Ajunta; unfortunately, they were destroyed in the disastrous fire that took place in the Palace in 1860, and the only record that remains of them will be found in Mrs. Spier's "Life in Ancient India," published in 1856.

Previous to this year for many years, no further drawings reached this country; but instead, Major Gill sent home in the spring nearly two hundred sterescopic views of Indian subjects. About one half of these were scenes of the chase of Indian life, and illustrations of the Mahometan buildings and of the scenery in the neighbourhood of Agunta. Of the remaining half, many were duplicates, but those forming the illustrations of the book in question have been selected as being all those in the collection which could fairly be considered as representing rock-cut architecture.

The text which accompanies them in this work is not given as a complete and scientific elucidation of the subject; and Mr. Fergusson refers those who desire for the information, to the works mentioned above. Still it is quite sufficient to render the subject of each photograph intelligible—the photographs tell their own tale far more clearly than any form of words that could be desired; and even without text they form by far the most perfect and satisfactory illustration of the ancient architecture of India which has yet been presented to the public.

In addition to the works already mentioned, Mr. Fergusson published in 1868, a large work in quarto, at the expense of the Indian Government, entitled, "Tree Serpent Worship," with upwards of one hundred plates and illustrations. A second edition of this grand work appeared in 1873. On April 17th, 1871, at a Meeting of the Royal Institute of British Architects, our subject was presented

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with the Royal Gold Medal, which, with Her Majesty's approval, is annually awarded to an eminent architect, or, as in the present case, to an author who has distinguished himself by his architectural researches. In 1878 Mr. Fergusson published a work entitled, "The Temples of the Jews, and other Buildings in the Harem Area at Jerusalem," and this year, in conjunction with Mr. Burgess, of Bombay, has published a work on the "Cave Temples of India," illustrated by one hundred plates and seventy-three woodcuts, embodying all that he has hitherto published on the subject, and bringing the information obtained from all sources down to the present day.

William Crookes, F.R.S.

THE two great questions of the day, questions, by the bye, which have troubled humanity from time immemorial are: What is light, and what is heat? Numberless are the theories which have been brought forward to answer these all important problems; countless are the workers who have devoted their lives and energies, their time and experience, to the solution of these mysteries. Even now that science is fixed firmly on a mass of experiments, and defended by countless observations, the leaders of scientific thought are still somewhat at variance in their opinions as to the nature of light and heat.

Among those who have done most to advance our knowledge of light and heat, and to explain the varied phenomena connected therewith, is Professor William Crookes, one of the most active and successful physicists of the present day. His labours in almost every field of scientific investigation must be familiar to almost everyone, but his most brilliant discoveries are the metal Thallium and the radiometer. These two researches alone are enough to immortalize his name, and to cause it to be handed down to posterity with those of Faraday, Bunsen, and Liebig.

William Crookes was born in London, in 1832. He commenced the study of science when only sixteen years old; at that nursery of so many great men, the Royal

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College of Chemistry, then directed by Dr. Hoffmann. In 1849, he gained the Ashburton scholarship, and in 1850, he was appointed junior assistant to Dr. Hoffmann; a post, however, which he soon exchanged for that of senior assistant. In 1854, he was appointed superintendent of the meteorological department of the Radcliffe Observatory at Oxford.

His first chemical investigation was begun at the Royal College of Chemistry, and in 1851, he read a paper containing the results of his experiments, "On the Seleno-Cyanides," to the Chemical Society, which appeared in the journal of that Society in the same year.

In 1855, he was appointed Teacher of Chemistry at the College of Science at Chester. In 1859, he founded the *Chemical News*, a journal which has since, under his able editorship and direction, become of great influence among scientific circles, and has now an important and constantly increasing circulation.

In 1861, while engaged in some extensive spectroscopic observations, Mr. Crookes discovered a new element which he called Thallium, from θαλλός, green, because the spectrum of the metal consists of one emerald green line. From 1862 to 1873, Mr. Crookes devoted much of his time to the study of the occurrence, distribution, and reactions of his new element. He detected it in many kinds of copper and iron pyrites; in crude sulphur; in the flue deposits of pyrites burners; but usually in very minute quantities. In its chemical reactions, Thallium differs from all other metals. In many respects it resembles the alkali metals, but it is, however, most closely allied to the heavy metals, especially to lead, which it resembles in appearance, density, melting-point, specific heat, and electric conductivity.

The results of Mr. Crookes's investigations on Thallium have appeared in the Transactions of the Royal Society, between 1862 and 1873. In 1864, he laid before the Chemical Society an exhaustive account of the metal, comprising all the information then extant, compiled both from his own researches and from those of others, and including many interesting tables of the qualitative and quantitative reactions of the metal, illustrated by many specimens of its salts and combinations.

In 1872, he gave to the Royal Society a description and details of his experiments on the atomic weight of Thallium, which after very extended and laborious researches he has fixed as 203·6.

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During all this time Mr. Crookes was making advances in other fields of science and scientific literature, besides carrying on his researches on Thallium. In 1864 he became editor or the *Quarterly Journal of Science.* In the following year he discovered the sodium amalgamation process for separating gold and silver from their ores. This process is now very extensively applied, and is, in fact, the best and most economical method in use.

In 1866 he was appointed to the not very pleasant duty of inquiring into and reporting upon the application of disinfectants in arresting the cattle plague, then prevalent in this country.

A Fellow of the Chemical Society since 1850, Professor Crookes was elected a Fellow of the Royal Society in 1863, in recognition of his scientific labours, and more especially of his discovery of Thallium. In 1871 he was appointed one of the leaders of the English Expedition to Oran, for observing the total phase of the solar eclipse which occurred in December of that year.

In 1870 and 1871 Mr. Crookes commenced some investigations on the subject of "Psychic Force and Modern Spiritualism," from a purely scientific point of view. He commenced his experiments with the view of clearing up certain remarkable phenomena which were then, and have since been occurring to a very large extent. He was convinced that certain phenomena observed could be due neither to tricks, mechanical arrangements, nor legerdemain.

In 1872 he commenced his research on *Repulsion resulting from Radiation.* This highly interesting class of phenomena are best studied by means of "Crookes's Radiometer," which is an instrument which may be briefly described as follows: A glass tube with a bulb blown in it, is fused at the bottom to a glass tube, which at one end serves to rest the whole apparatus in a wooden support. At the other end is fused a fine steel point; and on this rests a small vane, consisting of four arms of aluminium wire fastened at one end to a small cap, while at the other end small discs of wire are fixed. These latter are coated on one side with lamp black. The fly is kept on the pivot by means of a tube fused on to the upper part of the bulb. This tube reaches down to and surrounds the top of the cap without however, touching it. The other end of the tube is drawn out and connected with an apparatus for exhausting the bulb of the radiometer. When a vacuum has been produced the tube is sealed up, and the apparatus is ready for experimenting. If a source of light or heat, as a candle,

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be brought near the glass of the radiometer, the fly rotates slowly in a direction showing that the blackened side moves away from the light. This movement shows that there is repulsion which depends however on the degree of rarifaction. This fact can be demonstrated by connecting the radiometer with an apparatus which allows the pressure in the interior to be varied at pleasure. When the air within is further rarified, the rotation of the fly gradually diminishes in rapidity, until a certain point is reached when it ceases altogether.

In 1875 and 1876 Mr. Crookes read several papers before the Royal Society, on the subject of "*Repulsion resulting from Radiation.*" The experiments are illustrated by many diagrams, drawings of apparatus, and tables compiled from an extensive series of observations. His explanation of the phenomena noted above may be briefly summed up in his own words, as follows: "The presence of residual gas is the cause of the movement of the radiometer, and generally of the repulsion resulting from radiation; the maximum effect being at a pressure of about fifty millionths of an atmosphere. According to the dynamical theory of gases, the repulsion is due to the internal movements of the molecules of the residual gas. When the mean length of path between successive collisions of the molecules is small compared with the dimensions of the vessel, the molecules rebounding from the heated surface, and therefore moving with an extra velocity, help to keep back the more slowly moving molecules which are advancing towards the heated surface. It thus happens, that though the individual kicks against the heated surface are increased in strength in consequence of the heating, yet the number of the molecules struck is diminished in the same proportion, so that there is equilibrium on the two sides of the disc, even though the temperatures of the faces are unequal. When the exhaustion is carried to so high a point that the molecules are sufficiently few, and the mean length of path between their successive collisions is comparable with the dimensions of the vessel, the swiftly moving molecules spend their force, in part or in whole, on the sides of the vessel, and the onward crowding, more slowly moving molecules are not kept back as before; so that the number which strike the warmer face approaches to, and in the limit equals the number which strike the back—cooler face; and as the individual impacts are stronger on the warmer than on the cooler face, pressure is produced, causing the warmer face to retreat."

Mr. Crookes, in concluding his series of papers on the

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subject, notes that rays of high intensity, or light rays, pass through the walls of the glass vessel without warming it. These rays, when they fall on the white surfaces of the mica, are simply reflected off again. When, however, they fall on the blackened side, they are absorbed by the black surface, and raising its temperature, produce a molecular disturbance, which causes motion. Rays of heat or of low intensity do not pass through the glass to any great extent, but are absorbed by the glass and raise its temperature. "This warmed spot of glass now becomes the repelling body, through the intervention of the molecules rebounding from it with a greater velocity that that at which they struck it. The molecular pressure, therefore, in this case, streams from the inner surface of the warm spot of glass on which the heat rays have fallen, and repels whatever happens to be in front of it, quite irrespective of the colour of its surface.

In 1875, Mr. Crookes received the Royal Medal from the Royal Society, for his various researches in chemistry and physics, and in 1876 he was elected Vice-President of the Chemical Society.

In 1877, another long series of experiments on "Repulsion resulting from Radiation," was laid before the Royal Society. In this paper, Professor Crookes estimates the amount of repulsion produced by radiation on discs of various kinds, coated with different substances. In this paper he also concludes that the most perfect vacuum hitherto obtained, in which the pressure is only 0.4 millionths of an atmosphere, contains in each cubic centimetre no less than 250,000,000,000,000 molecules of air, as compared with Mr. Johnstone Stoney's estimate of the number of molecules contained in a cubic centimetre of ordinary air, which is 1,000,000,000,000,000,000,000 (one thousand trillions).

In 1877 also, he described the Otheoscope, which is a greatly modified radiometer, capable of an almost endless variety of forms.

In 1879, the results of his experiments on "Contributions to Molecular Physics in High Vacua," comprising, "Magnetic Deflection of Molecular Trajectory," "Laws of Magnetic Rotation in High and Low Vacua," and "Phosphorogenic properties of Molecular Discharge" was published in the "Philosophical Transactions of the Royal Society."

In the same year, also, appeared a further paper on "Repulsion resulting from Radiation."

He was also appointed Bakerian Lecturer to the Royal Society in this year, and his discourse on the "Illumination

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of Lines of Molecular pressure, and the Trajectory of Molecules," is famous among scientific circles, and an example of deep thought, wonderful experiment and great skill.

In 1878, a second "Bakerian Lecture," containing all his experiments and observations on "Repulsion resulting from Radiation," was delivered to the Royal Society.

In 1880, an extraordinary prize of 3,000 francs, and a Gold Medal, was awarded by the French *Académie des Sciences* to Mr. Crookes, in recognition of his recent discoveries in Molecular Physics and Radiant Matter.

In addition to this enormous amount of work, Mr. Crookes has published hundreds of minor researches, the titles alone of which would fill many a page of manuscript. He is also the author of very many scientific books and treatises, among which may be mentioned, "Select Methods of Chemical Analysis," "Manufacture of Beet-root Sugar in England," "Handbook of Dyeing and Calico Printing." He is joint author of the English adaptation of Kerl's "Treatise on Metallurgy." He has edited and much enlarged "Mitchell's Manual of Practical Assaying," and translated Riemann's "Aniline and its Derivatives," Wagner's "Chemical Technology," and Auerbach's "Anthracen and its Derivatives." His early papers comprise researches "On the Opacity of the Yellow Soda Flame to Light of its own Colour," "On the Measurement of the Luminous Intensity of Light," "On a New Binocular Micro-Spectroscope," "On the Optical Phenomena of Opals," &c., &c.

In addition to these purely scientific labours, Mr. Crookes has devoted himself for many years past to the important subjects of the purification of sewage and the amelioration of the state of the rivers. He was for many years chairman of the most successful company for effecting these objects; he is also a director of some other city companies, and is a member of many learned societies, both in England, America, and on the continent.

Professor Stanley Leathes, D.D.

WHATEVER the members of the Roman Catholic or any church may allege against the inconsistencies and divisions of the Church of England, one thing they

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have ever admitted, that for culture and profound learning this branch of the Christian Church has never been surpassed. Its illustrious roll of names, including Jeremy Taylor, Hooker, Tillotson, Donne, and coming down to our own time, Milman, Mansel, Stanley, Liddon, Hessey, Lightfoot, Leathes, unmistakeably testifies to this fact, whilst a mere glance at the names of those profound scholars who are engaged on Old and New Testament revision, for example, will further evidence that the Church of England of to-day is puissant in the number of its scholars as well as in the equality of its scholarship. It would be, indeed, difficult to find a more goodly company than those who form the modern, "Westminster Assembly;" in other words, those divines who are at present engaged in the responsible work of revising the Old Testament, one member of whom is the erudite subject of this memoir—Professor Leathes.

Stanley Leathes, D.D., was born at Ellesborough, Bucks, where his father was rector, on March 21st, 1830. He was educated for the most part privately, being for a short time the pupil of the Rev. Thomas Jarrett, Regius Professor of Hebrew in the University of Cambridge, at Trunch, Norfolk, prior to proceeding to Jesus College, Cambridge, of which *alma mater* he was a scholar. Dr. Leathes entered in October, 1848, taking his B.A., in January, 1852. The year after, in 1853, he was elected First Tyrwhitt University Hebrew Scholar. Dr. Leathes then resided in Paris for about six months, and engaged in the study of Eastern languages and European literature and history, till he was ordained by Bishop Walter Kerr Hamilton (Sarum) in May, 1856. Dr. Leathes' first curacy was at St. Martin's, Salisbury, till his ordination as priest at Christmas the year following. In 1858, the reverend gentleman came to the metropolis as curate to the vigorous Mr. Harry Jones, then vicar of St. Luke's Church, Berwick Street, Soho, where he had large experience of the London poor. Two years afterwards Dr. Leathes was offered by the rector of the mother parish (Rev. J. E. Kempe), the post of Clerk in Orders and curate of St. James', Piccadilly, and subsequently that of preacher and assistant minister, having under his special charge for many years one of the poorest parts of that presumedly wealthy parish, which is now for the most part pulled down. Dr. Leathes remained at St. James', Westminster, till the close of 1869, frequently preaching in that church to some of the most eminent men of the time. Dr. Leathes had in the meantime (1862)

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succeeded Dr. Perowne, the present Dean of Peterborough, as Divinity Lecturer at King's College, London, and in the following year (1863), at Christmas, he was elected to succeed Dr. McCaul as Professor of Hebrew in the same College, which office he still holds. In 1869, Dr. Leathes was offered the incumbency of St. Philip's, Regent Street, (on the preferment of the Rev. Frances Pigou to Doncaster), a church which being entirely unendowed, and having many of the seats mortgaged, and being situated in a part of London to a large extent devoid of a resident population, presented peculiar trials to any clergyman who was unwilling or unable to appeal to the more sensational tastes of the people. This sphere of ministerial work was always felt to be very oppressive and uncongenial, although Dr. Leathes' ministry there was far from useless or unappreciated. In 1868, Dr. Leathes filled an office that was far more in harmony with a man of his parts, for he was appointed by the Bishop of London (the present Primate), to preach the Boyle Lectures at Whitehall, and which he did for three successive years, these remarkable lectures being afterwards published under the titles of "The Witness of the Old Testament to Christ," (1868); "The Witness of St. Paul to Christ," (1869); and "The Witness of St. John to Christ," (1870). In 1873, Dr. Leathes was elected Hulsean Lecturer, at Cambridge, and remarkable to relate, shortly afterwards Bampton Lecturer at Oxford, being the only Cambridge man to whose lot this honour has fallen. Both these sets of lectures were delivered in the spring of 1874, and Dr. Leathes went alternately from Oxford to Cambridge, and again back to Oxford to deliver them. In 1876, Professor Leathes was appointed Prebendary of St. Paul's, by Bishop Jackson, and the same year Warburton Lecturer at Lincoln's Inn by the Archbishop of Canterbury.

In the spring of the present year Archbishop Tait presented Dr. Leathes to the valuable rectory of Clyffe, Rochester, in consideration of his "eminent services to the Church." Though by no means an appropriate sphere of labour, Professor Leathes was constrained to accept it after twenty-two years of unremunerative and precarious work in London. Dr. Leathes had previously declined a country living, offered him by the Bishop of London, as it would have been incompatible with the retention of London work, which this living, not being too far from the metropolis, admits of. There can be no doubt that Dr. Leathes' own wishes in the matter would have led him to the charge of a

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large and cultured congregation in town, and not that of a remote and uneducated flock in a rural district.

Professor Leathes has travelled considerably, having visited Spain and Russia, and in 1873, made a tour to the United States of America, and to Canada.

Dr. Leathes is the only man who has ever held the four Lectureships named above, and all his lectures have been published.

Dr. Leathes' sympathies are with the better representatives of the Evangelical party in the Church, but he is by no means a party man, and was at one time claimed by the Anglican school of thought. The views of the present Archbishop of Canterbury would find an exponent in Dr. Leathes, but unlike many of the other members of the same school, he is a profound and elegant scholar. Professor Leathes is a treasure-house of learning, and beyond his philological triumphs is a theologian and apologist for Christianity of the first rank. As a preacher, even as far back as twenty years ago, Dr. Leathes charmed the intelligent churchman, and still his homeliness of manner attracted, nay, magnetised the less fortunate of his hearers. The late Earl of Derby and the present Duke of Marlborough were seldom absent, if it was known for certain that the eloquent preacher and assistant minister was to occupy the pulpit, and the church was invariably crowded to excess, a compliment that even the Rector—himself no mean speaker—was scarcely paid. To ostracise such a man to Kent, is scarcely fair to that metropolis where so many earnest seekers after truth are always to be found, and yet who at the same time could scarcely be brought into a church to hear a lesser power than Professor Leathes, or some similar leader of religious thought; for the present day is critical rather than Christian. The only, at any rate the best available mode of remedying this, is to give the Professor a stall in either the Metropolitan Cathedral or Westminster Abbey, for only such men can save the Church as an establishment, or sustain her as a voluntary sect.

Amongst the other published works of Dr. Leathes which have not been enumerated, may be mentioned, "The Birthday of Christ; Three Sermons before the University of Cambridge;" "The Structure of the Old Testament," The Religion of Christ, &c. In 1878 the University of Edinburgh conferred on Professor Leathes the honorary degree of D.D.

In 1858 Dr. Stanley Leathes married the youngest daughter of the late Rev. J. M. Butt, formerly student for

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Christ Church, Oxford, &c., &c., and a niece of Mrs. Cameron, and Mrs. Sherwood of Indian celebrity, by whom he has had a numerous family.

William Jermyn Florence.

W. J. FLORENCE was born in Albany, on July 26th, 1831. For upwards of a quarter of a century he has been upon the stage, and has held his place as a favourite with the pubiic. He began his career at a time when versatility was an actor's first qualification; he has filled many and various characters, and his powers have grown with his experience. He is an instance of that especial gift of understanding the public and what will please it; years of work and observation have taught him how to exhibit just those qualities which amuse and delight an audience. As the hero of Tom Taylor's universally popular play, "The Ticket-of-Leave-Man," he has had a very wide success. In other favourite characters he has pleased the public, and now he has identified himself with one or two especially humorous parts. Twenty-four years ago he made his first appearance upon the English stage, and became a favourite in London as well as in America.

His career commenced in 1849 at the Richmond Theatre, in Virginia, which was then under the management of W. H. Chippendale, since well-known as manager of the Haymarket, London. He had then already acted in amateur performances in Virginia, and on the evening when he appeared at the Richmond Theatre, as Peter, in "The Stranger," became once and for all a professional. He entered upon that strange changeable career which was the common lot of actors of that time; he was expected to play anything for which he was cast, whether it was tragedy, comedy, or burlesque. He acquired in these early hard-working days, the ease and versatility which have enabled him to rival Fechter, Jefferson, Henry Neville, and Barney Williams. At Providence, where he was engaged at the same time as the older Booth, he acted Macduff to the great tragedian's Macbeth. He was next engaged at Brougham's Lyceum, in New York, where he seized upon an opportunity. Brougham had made an Irish character for himself of which he had

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got tired; he handed it over to the young actor, who studied hard to fill the part. At this same theatre, later, Mr. Florence obtained his first decided success in the character of an Irish rough. Brougham hit upon an idea which created quite a sensation at the time, for he contrived to hoax his audience completely. A new play was announced called, "A Row at the Lyceum, or Green Room Secrets." The scene was laid in the green room, and the characters all appeared under their own names. Even Tom, the call-boy, figured in his own personality. The audience looked on with great interest at this realistic performance. At length Mrs. Brougham came upon the stage, and looking over her part, objected to it, saying the "business" does not suit her, and she must have something more in "her own line." While this is going on, a stout Quaker gentleman, who until now had been simply amused with the performance, rises suddenly from his seat in the middle of the pit, and exclaimed aloud, "That woman looks for all the world like Clementina—" and then with increasing emphases, "It is—it is—my wife!" He left his seat, and rushing towards the foolights, cried loudly, "Come off that stage, thou miserable woman!" Of course the house was immediately in an uproar, some taking part with the indignant husband, some with the actress. One b'hoy in the gallery, particularly distinguished himself amid the general excitement, by threatening to give the irate Quaker a "sound lamming," if he ventured to lay a finger on the young 'oman. This gallant creature—a red-shirted fireman—made his way downstairs to defend the lady. The noise became so great that it was quite impossible to proceed with the acting on the stage; the actresses seemed frightened, the actors in vain endeavoured to make themselves heard. Just as the Quaker has climbed over the orchestra, with the fireman from the gallery close behind him, two or three policemen appear and take them both into custody. As the characters in this queer little comedy were now on the stage, and as they faced round, and formed the correct semi-circle while the epilogue is spoken, the audience recognised that they had been hoaxed, sold, taken in altogether. The Quaker was discovered to be Mr. Brougham himself, while W. J. Florence as the red-shirted "rough," achieved his first success. This character brought him notoriety, and decided him upon entering on the comic parts in which he is so well-known. Until then he had simply been doing the "general utility" business, now he began to make for himself a specialty. Very soon after this, Mr. Florence met with

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"Malvina" (Miss Malvina Pray), a *danseuse* at the "Broadway," and one of the best of her time. Miss Malvina was also much admired by Joe Jefferson, but she preferred the addresses of Mr. Florence to those of the embryo *Rip Van Winkle*. From the time when she became Mrs. Florence the steady rise of her husband's good fortune commenced. She was the sister of Mrs. Barney Williams, well-known as the "Yankee Gal," and Barney Williams objected to the successes of the young couple, who showed signs of becoming stars. He exercised his influence to prevent their getting good engagements, and this family quarrel led Florence to make his first bold step. Refused by one manager because he could not afford to quarrel with the Williamses, he went to another who not being on good terms with the original "Irish Boy," and "Yankee Girl," agreed to bring out Mr. and Mrs. Florence as Irish comedian and Yankee comedienne. On June 14th, 1853, they made their hit in these characters at the National Theatre. Mrs. Florence carried the day with the song, written by her husband, "Bobbin' Around;" and altogether they had taken the right step towards assured success. Not long after, the very manager who had refused the Florences, offered them an engagement. Their popularity increased rapidly from this time; they played in all the principal theatres in the United States and Canada, and in 1855 came to England. At Drury Lane they came out in the "Yankee Housekeeper," and had considerable success. Mrs. Florence amused and interested London audiences in the droll character of the "Yankee help," which she personated with so much humour, novel though it would be to English people, and her songs were found as irresistibly funny at Drury Lane as at every other theatre. At the conclusion of this engagement in London they went through the provinces with flattering success, and then returned to the United States, to commence an engagement at the Chicago Theatre. Mr. Florence at the commencement of his career had watched the success of Mr. and Mrs. Barney Williams in their peculiar characters with jealous interest, and a conviction that he had in him a similar ability. He had now proved that he knew his own powers, and Mrs. Florence had also made her especial place upon the stage. The two worked admirably together, making a combination which suited the public taste. "We were fractions," as Mr. Florence expresses it, "of something that seemed to be enjoyed by the public."

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Mr. Florence had seen "The Ticket of Leave Man" when in London, and being much struck by its remarkable situations and dialogue, secured it, and brought it out in November, 1863, at the Winter Garden, for the first time in America. This became one of Mr. Florence's standard and popular parts; he has played it about twelve hundred times in the United States, and it has always been a favourite. The Ticket of Leave hero and Captain Cuttle are the parts which Mr. Florence himself prefers acting. He sometimes finds it distasteful to take the character of Bartwell Slote, in which he has become so well known, and which is considered to be his greatest success. But Mrs. Florence really enjoys—"fairly revels in"—acting her character of Mrs. General Gilflory. She has honestly earned her great success in this part, for she created it literally as well as in the sense of making it her own upon the stage. When in Europe, she found much amusement in observing the manners and the "French" of the shoddy aristocracy whom she and her husband met in their travels. She often imitated them so admirably, that Mr. Florence told her she ought to use the character which so greatly entertained her. This resulted in the idea of Mrs. General Gilflory. Mr. Florence had at the same time been thinking out the part of the Hon. Bartwell Slote, "the cheap Western politician," in his own mind; and he took these two characters to Mr. Woolf, who produced the play now so well known as the "Mighty Dollar." It was first called the "Almighty Dollar," but though Washington Irving had brought the phrase into literature, it was thought too strong and had to be modified. At first the play was most severely criticised by the New York journals, but it held its place in spite of all, and became a popular favourite. In the success of this production, Mr. Florence has proved the truth of his theory that the actor must indeed be a close observer of the very age and body of the time, and that the great power in acting is that of imitation. It is the old story that no fiction is equal to fact, and he who puts on the stage or into literature living characters which are easily recognised, appeals intelligibly to his audience. But this, which seems so simple, demands long practice, great skill, and close study. Knowledge and keen appreciation of the follies and foibles of human nature are necessary for such productions. Mr. and Mrs. Florence, in the "Mighty Dollar have shown their possession of these various qualities, and have obtained a great success. At its very first hearing this play ran a hundred nights, and

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during the Centennial summer at Wallack's, it ran for five months.

Mr. Florence's scrap-book contains, among other treasures an autograph of Offenbach's written in pencil, and very illegible; but it is clever enough to repay the trouble of deciphering:—

"HOTEL BRUNSWICK, NEW YORK.
"7, *Juillet*, 1876.

"C'est à M. Florence
Que je dédie ces stances,
Je ne sais pas ce qu'il pense
Qaund souvent il se lance;
Mais il doit rire dans sa *panse*
Car il a bigrement de chance.
Son esprit est un grain d'abondance,
Ces Vers? n'ont aucun espèce de sens,
Mais l'Italie nous donnait Florence
L'Amerique nous donne Florence
Mes vers deviennent rances.
Aussi je pense
Qu'il faut finir ces stances
C'est immense.

JACQUES OFFENBACH."

Mr. Florence is a great fisherman, and is evidently as much in his element at the river side as on the stage. At Natasquaw, Lower Labrador, last summer, in fifty-eight and a half hours actually spent in fishing, he killed 98 salmon, weighing in all 1,328 pounds. It is easy to imagine that the *chef* of the party on this occasion was "put to his wit's end to serve up salmon so as to cause it to taste like anything but salmon. The entrées of Saumon à la Blanfort, à la Dundreary, à la Florence, à la Ral Reid, succeed each other with startling rapidity, though each possessing a varying flavour, with just the faintest suspicion of the presence of the lordly fish." Lord Dundreary being of the party, it is equally easy to fancy that the "chaff is as bright as a Jablachoff candle, commencing at tub-time and ending only in the wee sma' hours." These are glorious days of holiday when hard-workers for the public amusement escape from the world to a river "which rises beyond the pale of civilization, and is so full of salmon that the top layers have to stand on their heads to keep their gills from being warped by the sun." Mr. Sothern could afford then to laugh "as he thought of Irving playing Hamlet in the morning and Claude Melnotte at night." Mr. Florence laughed, too, as he fancied his friends in the heat of the season, "riding in the Row, on their knees to Sarah Bernhardt, or imagining themselves free as air in doing *petit diners* at the 'Star and Garter,' at Richmond." But this "good time" comes to an end; Mr. Florence cannot keep his humour for his friends,

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or his skill for the salmon, but must needs come back to the hard work of the stage, once more to make us laugh or make us cry.

Mr. Florence was one of the honoured guests at the recent breakfast given by the Savage Club to American actors at present in London. As one of the oldest favourites with the English public, Mr. Florence acknowledged the compliment thus paid to America. In his speech he drew attention to the different positions which an actor occupies now from that which was open to him when Mr. Florence himself was a boy. "Actors then found some little difficulty in getting breakfasts at all, to say nothing of receiving them." Matters are very much altered now; the stage has improved, and the actors have raised themselves. And to those who, like Mr. and Mrs. Florence, have really valued "the art and science of acting," this increased dignity of the profession is mainly due.

Philip Bennett Power, M.A.

THE vigorous minded and versatile P. B. Power, is the scion of an old Irish family, and was born in 1822. After being educated at a first-rate private school, he proceeded to Trinity College, Dublin, where he graduated, and of which noted university he is a M.A. In 1845, Mr. Power was ordained by the then Bishop of Peterborough (Dr. George Davys). Mr. Power's first curacy was at All Saints', Leicester, where he worked hard amongst the neglected factory girls, and with considerable success. Two years afterwards, Mr. Power left to take the curacy of St. John's, Upper Holloway, the vicar at that time being the Rev. C. E. Edmondstone. In 1848, Mr. Power became the incumbent of Woburn Chapel, St. Pancras (now better known as St. Andrew's, Tavistock Place), with a very poor district of 4,000 souls, where he laboured for seven years. Mr. Power also assisted the late Canon Dale at the parish church, and for part of the time held a Lectureship at St. Olave's, Old Jewry, together with a morning Chaplaincy at the extensive city firm of Messrs. Hitchcock's, in St. Paul's churchyard. At this time thirteen sermons, or lectures, a week, fell to his share, and excessive labour, under circumstances of

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great depression, began to tell on a frame far from robust In 1854 he accepted the incumbency of Christ Church, Worthing, Sussex, on which he entered in January, 1855, but instead of lessening his work (as some might have thought) ten years of continuous toil was the result. New schools were built (the sum of £3,500 being raised), a workman's reading room established, and the first Sunday School in Worthing started. Mr. Power experienced great difficulty and opposition through a fashionable section in the town who tried to establish races on the sands, and on one occasion the reverend gentleman was burnt in effigy, arrayed in surplice, stole, and hood, and with the Bible in his hand.

Already Mr. Power had become known as a writer. His "The I Wills of the Psalms," "The Breathings of the Soul," "The I Wills of Christ," and many tracts had been published, and when, in 1864, he was compelled to resign the incumbency of Christ Church, he became famous—and known to a far larger circle than before—by the publication of "The Oiled Feather," and very many similar tracts, two millions of which are now in circulation. Given back, as it were, from the grave, through the instrumentality of rest, the subject of our memoir resolved to devote himself to the establishment and endowment of a Seaside Home for the London City Missionaries. The effort was ushered in through the publication of "Truffle Nephews," mainly through the circulation of which the sum of £20,000 has been raised as a permanent endowment; and during many years the 460 missionaries and many of their wives, have had a yearly holiday gratis. The Home is in full operation at Bonchurch, Isle of Wight. Some of the handsomest schools in the kingdom are to be found at Worthing in connection with Christ Church. Their origin is somewhat singular, and reminds us—as our readers may have already surmised—of Mr. Müller's Orphanages at Bristol. A sermon preached by Mr. Power on God's hearing and answering prayer, was the subject of a great deal both of talk and ridicule in the town. The answer which he gave to all this was as follows:—"The town is in want of new schools, and it is manifest that no money is to be had with which to erect them; we shall hold a meeting every week for the purpose of asking for money for the building of the needed schools, and we shall not solicit a penny from any one, save the Lord." This as may be assumed, excited still further ridicule, but the money began to come in often in most mysterious ways; articles for sale were also contributed, and finally

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the schools, with an orphanage and homes for girls and infants' schoolmistresses were erected at a very large cost. The schools are flint dressed with stone, and are finished with great care, Mr. Power having always declared, that "the scoffers should never have it in their power to say that though the Lord had built their schools, they were shabby ones." On the front of the schools is a marble tablet stating how the funds for the erection of the schools were obtained, and there may be seen a similar tablet over the reading desk in the church.

With regard to the "Oiled Feather" tract, which is now well on to its 200,000th, it has become in many families a household word. It figures in two distinct sets of magic lantern slides, and has just been adapted to a service of song. It has long been a stock reading at mothers' meet-meetings; and perhaps has done as much as any publication to restrain bad temper and promote the peace of families. The phrase "Oiled Feather," is the recognised admonition in some households, and we have heard of the actual bottle and feather being fixed over the chimney piece. A large engraving of its good effects on a noble lady's coachman may also be seen in one of the numbers of *The British Workman*. This remarkable tract was originally written for a small newspaper entitled, *The Worthing Messenger*, which Mr. Power edited for the benefit of the poor of his district. Some of Mr. Power's books and tracts are published in various foreign languages, and there can be no doubt they are as useful abroad as they are known to have been at home.

In 1851, Mr. Power married Emma, third daughter of Joseph Anderson, Esq., of The Holme, Regent's Park. To her instrumentality, gifted as she is not only with large intellectual endowment, but also with great powers of organisation, and with indomitable energy, he has always attributed much of whatever success has attended his efforts. With Mrs. Power originated many of the plans of usefulness for the district, and by her they were carried out. Her name may still be heard with gratitude amid the homes of the Worthing poor.

In 1865, Mr. Power removed to West Heath, Abbey Wood, where Mrs. Power undertook the education of a few girls with that of her own daughters. West Heath rapidly rose into favour, and its requirements demanding far more space, Mr. Power purchased the property of the Duke De Chartres on Ham Common, Richmond, where he at present resides.

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Thurley Beale.

THURLEY BEALE was born at Royston, Hertfordshire, on the 23rd of April, 1849. He was the youngest of a large family, all passionately fond of music. He had the misfortune to lose his father when quite a child. Coming to London at the age of fifteen, he soon joined the "Hullah Choral Society," then under the conductorship of Mr. Constantine, from whom he received some valuable instruction. Resolving to adopt music as a profession, as soon as his voice had developed into that of a baritone, he applied for and obtained, after a somewhat rigorous examination, an appointment at St. Andrew's, Wells Street, a church which was famous for its music. Mr. Joseph Barnby, the well-known conductor of the Albert Hall Choral Society, was then the organist, and we can therefore understand that the church would have a reputation for its music. Mr. Thurley Beale became his articled pupil, and generously attributes to him most of his own subsequent success. He was articled to Mr. Barnby for four years, and through the tuition and professional knowledge of that gentleman, increased in experience and position until he was engaged to sing at several of the oratorio concerts at St. James's Hall and Exeter Hall. After a period of severe work and study—and it is work of which those who only see the result little dream—he obtained an appointment at St. Paul's Cathedral and resigned his engagement at St. Andrew's. Becoming better known in London, and quickly acquiring a reputation in the provinces, his services were soon in so much request that about three years ago he was compelled to give up his appointment at the Cathedral.

Besides singing at the Royal Albert Hall, Exeter Hall, St. James's Hall, and other places in London, Mr. Thurley Beale has been engaged by all the principal choral societies in the United Kingdom, and we may add, never without giving satisfaction. Last year he sang at the Hereford Festival. His voice is remarkable for its excellent quality, and his singing is characterised by artistic feeling and refinement. At provincial concerts—where he is an especial favourite,—owing to the variety of the different programmes, a good deal is expected from a popular soloist, but we have never heard Mr. Thurley Beale sing

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at any place without it being apparent that careful and painstaking study had been given to his music.

The life of a singer is not always eventful, but a strong personal interest is felt in him by the audience. An artist or an author is a shadow to us, no matter how great his work, while the individuality of an actor is often merged in the character he assumes, but it is impossible to dissociate a singer from the music. We have heard him sing. We cannot recall one without the other. As some of the highest and purest pleasures man can feel are given him by music, it is no wonder that even the barest, baldest details concerning those who thus gratify us should be looked upon as relating to the history of personal friends.

The Rev. John George Wood.

IT is not by accident that men become distinguished naturalists. To excel in that department of science special qualities in rare combination are required, and without these any amount of diligence would obtain only partial success. Rapid generalisations must unite with searching analysis and close comparison to lead the mind of the naturalist on to new discoveries while following in the wake of Cuvier, St. Hilaire, Agassiz, Darwin, and Wallace.

Among those who have made Natural History popular in this country, the Rev. John George Wood takes the highest rank. During thirty years, or nearly thirty, he has been continually before the public, introducing them, by means of one work after another, into the hidden recesses of nature, and familiarising them with mysteries, contrivances, and beauties of which they had not dreamed before. He has thus been teaching without intermission the great truths, that nature in all her parts is equally and unfathomably wonderful; that she has anticipated all human inventions; and that scarcely any invention of man can be named that has not its prototype in the great mother of us all. He does not waste his time in biological disquisitions which can lead to no result, but is content to exhibit phenomena without attempting to determine their occult causes. The more they are examined, the more divine

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they must appear in their origin; and from the extreme delicacy of the structure of animals he inculcates a reverence of animal life, and kindness and gentleness in our treatment of all living creatures under our control. He is therefore a preacher and a moralist while conveying instruction in the most pleasing form; and whether he appears in person to lecture on some object of natural science, or comes in the shape of one of his sixty-five published volumes, he is welcomed wherever he goes. Thousands of young persons have been turned by him, and are still being turned, from frivolity and idleness to the study of nature, and the delightful and manifold fruits which must follow from the application of that study to the arts and purposes of daily life.

At the time of Mr. Wood's birth, his father, a surgeon, was chemical lecturer at Middlesex Hospital. His love of natural objects was developed in early years. As a child he used to pry into the flowers and leaves, the fruit and bark, the insects, toads, beetles, spiders, snakes, and mice, which he could find or collect into his father's garden. At an early age, a microscope in his hands succeeded a magnifying glass, and when about five years old—in 1832—he used to make his way into the Ashmolean Museum, where Mr. Philip Duncan—a household name in Oxford—the Keeper of the Museum, and Mr. Kirkland, the assistant Keeper, let him wander about as he chose. Here he discovered the mystery of the elephant's silent walk, which had puzzled him at Wombwell's Menagerie, an elephant's hoof being one of the objects of the Museum.

He was fortunate in becoming so early in life a resident in Oxford. He was educated at the grammar school of Ashbourne in Derbyshire, and when he returned to the famous seat of learning, in 1844, he entered at Merton College. In the following year he was elected Jackson Scholar, graduated B.A. in 1848, and M.A. in 1851. His thirst for natural science survived the period of classical studies; and the impressions made on his receptive mind by the lovely scenery surrounding the Peak remained with him till he was able to indulge without hindrance the instincts and pursuits of a student of nature. Both before and after taking his bachelor's degree, he was, through the kindness of Professor Acland—then Lee's Reader in Anatomy,—permitted to work in the dissecting room upon the anatomy of insects. When Dr. Acland determined on reconstructing the museum of comparative anatomy, he was engaged, with two other young lads, in

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the work. Their names are now well known, Dr. Victor Carus and Dr. Lionel Beale. They were each responsible for their own department, Mr. Wood's being the insects and other minute objects, but they all assisted in the general work. After studying for a short time at the College of Surgeons, Wood reproduced the whole of John Hunter's dissections of the Hive Bee, together with many others, about one hundred of which are still in the Anatomical Museum.

In 1849-50, Mr. Wood was nominally second master at Little Hinton, Wilts, but practically in command, owing to the feeble health of the Principal. He prepared many pupils for the Army and Universities, all of whom distinguished themselves.

In 1850, an old college friend, the late Rev Theodore A. Buckley, M.A., being engaged upon an edition of the Greek Dramatists and a History of the Council of Trent, fell ill through overwork, and asked Mr. Wood to stay with him and help him. He did so, as brain fever was menacing him, and carried on the work until he recovered. This brought him into connection with the publishers, and the result was that, in 1852, his "Illustrated Natural History" came out, and was pronounced by the *Times* the best book of the year.

It was in 1852, likewise, that Mr. Wood was ordained as Chaplain of the Boatman's Floating Chapel and Curate of St. Thomas's parish, Oxford. In 1856 he was appointed Assistant Chaplain to St. Bartholomew's Hospital London, and Reader to Christ Church, Newgate Street. In the heart of the city he contrived to pursue his favourite studies, and surrounded himself with his feathered friends. His career as a successful author had begun. In 1856 his "Common Objects of the Sea Shore," followed soon after by "Common Objects of the Country," made a wonderful hit, the publishers getting the money, and the author the credit. The books became household words at once. Thirty-six thousand copies of the latter were sold in one year, and the first edition of 10,000 went off in less than as many days. Three years later, in 1859, he married Jane Eleanor, fourth daughter of J. Ellis, Esq., of the Home Office.

In 1862, finding the Vicar of Erith, the late Archdeacon Smith, author of "Synonyms and Antonyms," &c., in a very weak state of health, Mr. Wood fell into the way of assisting him, and by degrees took the entire management of the services, trained and directed a choir—perhaps the

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best unpaid choir in England. The Precentor of the Canterbury Diocesan Choral Union having been consecrated Bishop of Dunedin, in New Zealand, and having been present at the services, he advised the Union to elect Mr. Wood as Precentor in 1868, and he held the post for eight years, till, finding that the duties took up more time than he could afford, he resigned it. Both at Erith and Canterbury his services were gratuitous. The Canterbury Diocesan Choral Union, however, presented him with a testimonial when he retired, and the parishioners of Erith gave him a silver tea and coffee service, and his wife a diamond ring. In 1867 he was selected as an Assistant Commissioner at the Paris Universal Exhibition, in the Educational Department, and in 1870 he was elected President of the Maidstone and Mid-Kent Railway Company, an office which he still holds.

Besides those books which have been already mentioned, it will be well to name some others of his more prominent publications. The "Illustrated Natural History" appeared originally in monthly parts, and then in three volumnes. Fifteen years were passed in preparing it, during which time a large museum was collected of weapons, clothing, and implements, portraits from photographs, &c. It is a work unique of its kind, both on account of the amount of interesting anecdotes and scientific information presented in a pleasing shape, and through the beauty and profusion of the illustrations from the pencil of Wolf, Zwicker, Harrison Weir, and others. "Homes without Hands," published by Longmans, contains a vast array of facts relating to the wondrous instincts of animals, and they are grouped around one central idea, the habitation wrought by the creature for itself. The classification in this volume is made to depend on the situation which the bird, beast, insect, or reptile architect chooses for its abode. The *Times* spoke of this work as "wonderful" and "singularly interesting." It has been abridged. "Man and Beast, Here and Hereafter," in 2 vols., which has reached its 3rd edition, is illustrated by more than 300 original anecdotes, all of them designed to show in different ways that animals have, in their measure reason, language, memory, unselfishness and love, and even a sense of moral responsibility. "Nature's Teachings, or Human Invention anticipated by Nature," is directed to the end of proving that there is scarcely any invention of man which has not its prototype in Nature. It is adorned by 750 figures. "Trespassers" exhibits the tendency observable in the animal creation towards usurping the domain

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which is usually occupied by other groups. Thus the whale, or mammal, usurps the sea, and the flying fish usurps the air. The following are the titles of some other popular works by Mr. Wood on Natural History:—"Our Feathered Friends," "Strange Dwellings," "Out of Doors," "Insects at Home," "Insects Abroad," "Bible Animals," "Boys' Own Natural History Book," "Our Domestic Pets," "The Lane and Field," "Animal Traits and Characteristics," "Common Moths of England," "Popular Natural History," "Sketches and Anecdotes, &c., of Animal Life," "Common Shells of the Seashore," "Common British Beetles," "Garden Friends and Foes," "Glmpses into Pet-Land," "The Aquarium," "Common Objects of the Microscope," "The Field Naturalist's Hand Book," &c., &c. The last mentioned work arrived at its second edition within a few months. The objects with which it is concerned are arranged according to the months of the year. The arrangement is ingenious and due entirely to Mr. Wood's son, Mr. Theodore Wood, who designed it before he was seventeen, and has completed and published it in conjunction with his father.

The volume entitled "Bible Animals" contains a description of every living creature mentioned in the Scriptures, from the Ape to the Coral. The engravings which illustrate it are admirably executed, and it affords material assistance to every student of Scripture who reads in a scientific spirit. The zoology of the Bible is in itself a commentary on the sacred pages, and the information conveyed by "Bible Animals" places the reader in a position to understand passages which would have been clear to a citizen of Nazareth, Hebron, or Jerusalem, but which for us require explanation. It is marked, not by dry learning but by that liveliness and geniality of description, for which Mr. Wood is well known and highly esteemed. This writing possesses a special charm because he enters so thoroughly, and as it were by a certain love and sympathy, into the lives and homes of the creatures he depicts. In this respect he resembles Gilbert White, of Selborne, and might have written himself the letter of the tortoise.

Mr. Wood's name calls to mind that of another enthusiastic naturalist, Charles Waterton, whose "Wanderings" he has edited with a biography, and his own illustrations. In this work he has given the scientific names of animals and plants, to which Waterton had attached such only as are popular and local. Mr. Wood, at one time, was editor of the "Boy's Own Magazine" and the "Englishwoman's

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Domestic Magazine," but the firm S. Beeton having collapsed, the staff was dispersed, and could not be brought together again. His unwearied activity in the cause of science, literature, and humanity, has not been altogether without its reward. Besides the enviable treasure of honest fame, he has earned the notice of his Sovereign, inasmuch as he was recommended to the Queen in 1875 for a pension of £100 per annum in recognition of his services. It is probably the first instance of a literary pension granted before the age of fifty. He knew nothing of it until the official letter arrived, bearing "B. Disraeli" on the envelope and the Crown Seal.

In 1879, a new mode of instructing the public occurred to Mr. Wood. As long ago as 1851 he had been accustomed to deliver occasional lectures on scientific subjects, illustrating them with his own coloured drawings and supplementary sketches on a black board. Finding that the extemporized chalk sketches created much more interest than the coloured paintings, he abandoned the latter entirely. In 1879, being asked to deliver a course of lectures at Dr. Chaning-Pearce's Geological Museum, Brixton Rise, the lectures excited so much interest that he had a large drawing frame constructed for him, and upon this he was able to make drawings more than seven feet in length. After completing that course he was asked to deliver a course of twenty lectures at the Crystal Palace, twelve at the Royal Polytechnic, besides single lectures at the "London Institution," "Birkbeck Institution," Midland Institute, Birmingham, Philosophical Institute, Edinburgh, and many other places. He soon added colours to the simple chalk, and now produces before his audience a series of brilliantly coloured pictures, drawn with extreme rapidity, without erasures or alterations, and covers his forty-feet square canvas five or six times during the lecture. He employs no books, and mostly completes his lecture without even referring to a note except the printed syllabus. Requests for these lectures poured in so rapidly that he was forced to place the whole of the arrangements in the hands of an agent, and he has already lectured over the whole of England, while engagements extend as far as Scotland, and are made from eight to nine months in advance. In these lectures he carries out the principles inculcated in his books, and especially calls attention to the true uses of the so-called "noxious," or injurious creatures. One lecture, called "Unappreciated Insects," is devoted to the cockroach, gnat, clothes-moth, the "worms" that eat old

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furniture, the blue bottle, and similar creatures. Among other favourite subjects has been, Rat Pie; Life under Water; Life under Ground; The Gorilla and Chimpanzee; Anthropoid Apes; Insect Transformations; Bee Life; Wasp Life; Spider Life; Hibernation and Æstivation; The Horse; The Seaside; Our Reptiles and Our Fellow-servants of the Dumb Creation. None of these lectures has been more practically useful than that on the Horse. In it the lecturer exhibited by diagrams, and described the beautiful structure of the hoof, with its 1,200 springs, which farriers so recklessly cut away. He contended that, for saddle and light draft, shoes were an injury rather than otherwise, and that when shoeing was necessary, neither the sole nor the frog should be cut away. Again and again he has repeated this admirable lecture, and urged by irrefragable arguments the expediency of following nature and training the horse, no less than the child, according to her precepts. The diagrams which he used have since illustrated an article of Mr. Wood's that has appeared in *Good Words*, and he is now engaged upon a book to be entitled "The Horse and the Locomotive Engine," an expansion of the Horse lecture, shewing the similarity of structure.

M'Kee Rankin.

MRS. BATEMAN'S enterprising management has recently given Londoners the first opportunity of judging for themselves of that genuine American drama "The Danites," by Joachim Miller. It is a faithful picture of the wild, lawless life of the Sierras, and the hero of it is "Alexander McGee, a poet; this man 'Sandy,' a painter, a sculptor, a mighty moralist, a man who could not write his own name." This thoroughly American character has been represented at Sadler's Wells, by Mr. M'Kee Rankin, a typical American actor.

Arthur M'Kee Rankin was born on the 6th of February, 1844, in the village of Sandwith, Ontario. The Rankin family is of Irish extraction; Colonel Rankin, the actor's father, is a well known Canadian public man, at one time a member of the Canadian Cabinet, and is a fine specimen of a wealthy landed gentleman. Arthur Rankin was sent

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to London for his education, and spent some time at the Gower Street College, returning home to complete his studies in the Upper Canada College at Toronto. He was not very devoted to his studies, and the dramatic instinct was strong within him. At sixteen years old he secretly joined an amateur dramatic club, and made his first appearance as a monk in a "blood-curdling play," entitled the "Robber of the Rhine." When he went home for his holidays, he found that some stories of inattention to his studies had preceded him, and he received some stern lectures. He returned to Toronto under pretence of another term at College, but in reality with the idea of going upon the stage. He took the name of George Henley, and went, with a companion, to Rochester, New York, where Wellington Meach was forming a dramatic company. He had, as young actors mostly have, an exalted idea of his immediate abilities, and was dismayed to find that a position as "general utility" at five dollars a week, was all he could obtain. He took it, however, without a murmur, and in this showed real sense. Two or three weeks of "utility" work passed, and he was in full swing of playing a "witch" in "Macbeth," a "bleeding sergeant," a "physician," and "second murderer," at 84 cents. a night, when one evening, while on the stage as one of the witches, he beheld his father sitting in the front of the house. Young Rankin dreaded the coming interview, but to his relief, his father received him kindly, only he insisted upon taking "general utility" home with him. At first the young actor would not go, but yielded when he heard his mother was in an agony of distress about him. Colonel Rankin now made a great effort to wean his son from his passion for the stage. He obtained for him a position in the Canadian Civil service at Quebec, as Assistant Secretary of the Bureau of Agriculture; but it ended in the secretaryship being thrown up, and young Rankin returned home. In 1863 he endeavoured to get employment in a commercial house in Chicago, and failed. Then he began to apply in good earnest to all the theatrical managers in the United States. He obtained at last an engagement as walking gentleman at Wood's Theatre, Cincinnati, and made his appearance under his own name—as M'Kee Rankin. Soon after this he was engaged in Pike's Opera House. Here John Nickerson, a good English actor, was stage manager, and knowing the Rankin family, he took great interest in the young actor. He coached him, taught him the secrets of "make-up;"

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and Mr. Rankin at the present day acknowledges how much he owes to the kindly teaching of his old friend.

Next year Mr. Rankin played the leading business in "Indianapolis," and afterwards took an engagement as leading man at the Pittsburgh Theatre. The next step was one which came without seeking. Joseph Murphy, business manager of the "Arch," in Philadelphia, met Rankin in the street, and offered him an engagement. "As second, I suppose," said Rankin, who had now learned modesty, "Yes, second to stars," said the manager. But Rankin would not snatch at this good fortune; he insisted that the stage manager should come and see him act at Albany. His sickening anxiety when the manager delayed keeping his appointment afterwards—and the emotion which overpowered him when he found this to be accidental, and that his engagement was all right, forms one of those touching incidents which occur in these careers of seeking popular favour. At the "Arch," Mr. Rankin made a reputation; and the next step was an engagement in the metropolis. In 1866, he filled the position of leading man at the New York Theatre in Broadway. In the autumn of that year he organised a dramatic company and started forth as a "star" in Robertson's play of "Ours."

In 1869 he married Miss Kitty Blanchard, a rising young actress, who had begun on the stage as a dancer at ten years of age. Mr. and Mrs. Rankin have since become well known as acting together in Joachin Miller's play, which they have made their specialty.

Hermann Vezin.

MR. HERMANN VEZIN is certainly one of the most intelligent, vigorous, and polished actors the modern stage possesses. By a large class of playgoers he is regarded with feelings of peculiar affection. His name in the bills of a theatre is evidence that one part at least will be performed with care, finish, and power. Nothing hasty or slovenly has ever been associated with his name. All that he does bears the mark of rigorous and loving study; and whether the character he undertakes to represent be a great or an un-

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important one, author and audience alike are assured that in Mr. Vezin's hands it will lose nothing from a lack of cultured and painstaking effort. To the best technical methods of an older school he unites the freshness and naturalness of the modern school of acting, and he is one of the very best examples that could be afforded of an actor in whom original gifts have been perfected by zealous and systematic study. Like all actors of a marked originality, Mr. Vezin excels in a certain line of acting. In the romantic drama he stands almost without an equal, but it is not in this branch alone of his art that he excels. His own intrinsic powers, aided by an extended and varied experience have made him a pleasing and an able exponent of many types of character. He is no less excellent in a drawing room comedy of Mr. Byron than in a romantic comedy of Shakespeare; and he has showed himself at home in robust English drama of the last century, and in the severely trying passages of the tragic authors of Greece. He has played everything; and while he has done nothing ill, he has done much supremely well. There is probably not a play of Shakespeare that has been acted in which he has not taken an important part; and he is practically familiar with most of the works of later authors which have kept the modern stage. Small, but lithe and shapely of figure; with finely-cut features and a bright expression of countenance; with a voice of singularly clear and penetrating qualities—he has the person as well as the mind of a fine actor.

Born in Philadelphia, United States, of German parents his father being a distinguished merchant of that city, Hermann Vezin graduated B.A. at the University of Pennsylvania, and three years later received the degree of M.A. His father destined him for the law, but his own inclinations were towards the stage. The career of an actor was no more favourably regarded by Mr. Vezin's family than it has been by the family of many another stage-struck youth; but the young man's passion was a strong one, and as time worked no change in it, his father withdrew his objections. He came to London, and through the interest of Mr. Charles Kean, obtained an engagement at the Theatre Royal, York, where he played with the two Keans, husband and wife, with Mr. Creswick, and other sterling actors from whom, no doubt, he learned the value of that attention to the minutiæ of his art which has always distinguished his performances. He made his London *début* at the Princess's Theatre, under the management of Mr. Charles Kean. In 1857 he visited America, and returning to England the next year, fulfilled a

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round of provincial engagements ; and in 1859 appeared at the Surrey Theatre in "Hamlet," "Macbeth," "Othello," "Shylock," "King John," "Louis XI.," &c. So many important parts bespeak severe and constant study for a young actor, and the parts themselves indicate the direction of his histrionic tastes. Although an unknown man, Mr. Vezin seems already to have won his way with audience and critics. The *Athenæum* said that he had even then "assumed his right to the highest professional rank." Experienced members of his profession had marked his talents, and amongst them Mr. Phelps, then just entering on the management of Sadler's Wells—that famous management, the story of which forms so brilliant a chapter in the records of the contemporary stage. Mr. Phelps engaged young Vezin, and presently we find him entrusted with such parts as *Orlando*, *Marc Antony*, *Romeo*, and *Cassio*.

In 1863 Mr. Vezin married Mrs. Charles Young, and a year later they produced at the Princess's Theatre, Westland Marston's comedy of "Donna Diana," which was received with much favour. Two years later Mr. Vezin took rank as an actor of finish and originality by his performance of *Dr. Davey*, and in 1867 as the exponent of *James Harebell* in Mr. W. G. Wills's drama of "The Man of Airlie," he received high praise for the display of those imaginative qualities which he has since developed to such a high degree of perfection. The gradations by which the poor poet passes from terrible grief to madness were marked by a hundred delicate touches, which declared at once a fine conceptive power, and a skill and facility in the technical details of the art. Another piece of clear and intelligent acting was Mr. Vezin's *Sir Grey de Malpas*, in the play of the "Rightful Heir," produced at the Lyceum Theatre, in 1868. An able critic pronounced this to be "one of the finest impersonations the modern stage has witnessed." In the part of *Murdock*, in Marston's drama of "Life for Life," Mr. Vezin again distinguished himself, and his fame was still further increased by his personation of *Philip Earnscliffe*, the hero of Burnand's drama, "The Turn of the Tide," which drew large audiences to the Queen's Theatre for 162 nights. In 1870 Mr. Vezin alternated *Iago*, and *Othello*, with Mr. Phelps, and in 1871 created *Buckthorpe* in Mr. W. S. Gilbert's play of "Randall's Thumb." Later he produced Wills's "Hinks," at the Queen's Theatre, and here again, with perfection of elocution, and admirable significance of movement and gesture, displayed those qualities which had secured for him the respect of every admirer of the higher forms of

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drama. Hermann Merivale's "Son of the Soil," produced at the Court Theatre, in 1872, was made memorable by Mr. Vezin's acting as *Martel*, a performance to which it would be difficult to award too high praise. The year 1873 witnessed that brief but splendid series of performances at the Gaiety Theatre, where was produced a series of old English comedies with a cast which included Phelps, Toole, Matthews, and Vezin. The year following saw the production at the Court Theatre, of Merivale and A'Beckett's play, "The White Pilgrim," in which Mr. Vezin enacted the part of the hump-backed *Sigurd*. The play was not so far as we remember markedly successful, but it served the end of showing once more the poetic and imaginative gifts of the chief actor, by whom indeed, the piece was *saved* from entire condemnation.

Not long after this, Mr. Vezin essayed the parts of *Ford* in the "Merry Wives of Windsor," *Jacques* in "As you Like it," and *Benedict* in "Much Ado about Nothing." *Ford* was played with a nervous energy, and a degree of tragic earnestness that lifted the part into an atmosphere of reality, and gave it a life and force such as it had not been invested with in recent times. The *Jacques* was a singularly fine performance, full of a subtle irony and humour, and instinct with feeling and poetry. Who that has witnessed this most excellent and truly Shakespearian piece of acting, does not remember the flawless elocution shown in the delivery of the famous lines commencing, "All the world's a stage." The delicate humour of the passage relating to the clown, and the pathos in which the actor gave the story of the wounded stag. *Benedict* showed with great effect the versatility of the player, and the ease with which he passed from the serious lines of *Ford* and *Jacques*, to the lighter and more buoyant style which belongs to the hero of this delightful comedy. "Manly, impulsive, and hearty," said one of his critics. "Mr. Vezin is just the man to have captivated Beatrice." At the Haymarket theatre in October, 1875, the actor took a new departure, and made a distinct hit in the part of *Percy Pendragon*. This was certainly the most notable performance in the piece, and, as the part itself as conceived and drawn by the author embraced no element of novelty, or even of marked individuality, the success secured in it by Mr. Vezin was due to himself alone. In June, 1876, he played with point and finish the part of the *Duc de Septmonts*, in an unsuccessful version of Dumas's "L'Estrangére," produced at the Haymarket theatre. A novel venture was tried at the Crystal

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Palace at about this time, in the placing on the stage of that theatre a version of the "Adipus Colonos," of Sophocles. The play is one with which a modern English audience could have but little sympathy, and the title rôle which was assigned to Mr. Vezin afforded but little scope for acting, as that word is now understood. It was a part of declamation, and with his voice alone Mr. Vezin was permitted to show his powers. He showed them, however, to very fine advantage, and it was said of him by a writer in the *Times*, that "if he could only have been permitted to speak the language that Sophocles has put into the mouth of Adipus, we can imagine few performances of the sort to which we should listen with greater pleasure." In this same year he afforded us a sure pleasure by his masterly delineation of the character of *Daniel Druce*, the blacksmith, in Mr. Gilbert's drama of that name. The reality of the character slowly and surely impressed itself on the mind of the spectator, and it was evident that the actor was bringing to bear upon his task an art that had no need of exceptional display.

After acting *Daniel Druce* 106 times, Mr. Vezin created *De Taldé* in an English adaptation of "Les Danicheff," produced at the St. James's theatre, in January, 1877, a type of character the very opposite to that which he had just before represented, but one in which he could hardly fail to win success, in that it gave him an opportunity for the delivery of a kind of pointed dialogue, in which he is peculiarly at home. Once more he showed his tragic powers in a too brief performance of *Sir Giles Overreach*, a character in which force of the most unmistakeable description needs all the assistance of the technical resources of the actor. The latest of his really excellent performances was *Dr. Primrose* in Mr. Wills's pleasant play of "Olivia." Most of us who saw that performance, smiled with the vicar in his happier moods in the vicarage garden, and wept genuine tears over the scene in which he brings home his erring and penitent child. Lately Mr. Vezin has returned to the scene of some of his early triumphs, and at the new Sadler's Wells theatre, under the able management of Mrs. Bateman, has shown the people of Islington that he has not forgotten the lessons learned there twenty years ago under the tuition of rare old Samuel Phelps.

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The Rev. Henry Baker Tristram, LL.D.

DR. TRISTRAM, eldest son of the late vicar of Eglingham, Northumberland, was born on the 11th of May, 1822. The family had long been settled in Worcestershire, where some members of it still hold property. For many generations one or more of its sons has been given to the church, and even in the reign of Henry VIII., we have record of the restoration of the church of Bellbroughton and rebuilding of the chancel by Richard Tristram, the first rector after the Reformation. Dr. Tristram's grandfather was the Rev. Thomas Tristram, and his father the Rev. Henry Baker Tristram, vicar as we have already mentioned of an extensive parish near the Alnwick Hills. His mother was Charlotte, daughter of the late Rev. Thomas Smith, of the Inner Temple, and niece of the Earl of Donoughmore. Both of his parents were well-known and beloved in the rugged northern district in which their lot was cast, Mr. Tristram being a faithful and earnest pastor—an event none too common in those days—while his wife, who had enjoyed the early training and friendship of Mrs. Hannah More, is still remembered for her unusual simplicity, unworldliness and self-denial. She was the foundress of the first parochial girls' school in Northumberland, and every day gave up several hours to its superintendence.

On the death of their parents the children were removed to Durham, the subject of the present sketch attending the grammar school in that city. Thence he went to Lincoln College, Oxford, where he held a scholarship and an exhibition, and in 1844 graduated in second-class classics. The following year he spent in travelling in Switzerland and Italy. On his return he was ordained by the Bishop of Exeter to the curacy of Morchard Bishop, but in less than two years his health which had suffered through an accident at college, gave way beneath the pressure of the unusually hard work to which he was subjected, and he was compelled to resign his curacy. Fortunately an opportunity offered to accompany Sir Charles Elliot to Bermuda as chaplain and secretary, and Mr. Tristram accepted the offer made to him. His health improved with the change to the warmer latitude, and in time he was able to discharge the duties of naval and military chaplain. Three years were spent upon the island, and Mr. Tristram then proceeded to the United States. Undecided whether to return to England or seek

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missionary work in a warmer region, he received an offer of the small living of Castle-Eden in the county of Durham. He remained at Castle-Eden until 1855, when ill-health again admonished him that he must leave his native shores. One of the most important works in which he had assisted during this period was the establishment of a female training college in the diocese of Durham. This college has now become very useful, and supplies a large number of teachers to the northern counties.

We come now to the beginning of the work for which Dr. Tristram will be best remembered. Judging only from events it would appear that his fame as an explorer is due to the ill-health which banished him from home, and not, as in the cases of many other famous men, from inherent love of exploration and wandering in strange lands. What would or would not have been, however, is what none of us can tell, and had Dr. Tristram enjoyed the rudest, soundest health, he might yet have wandered Bible in hand through the land of the Israelites, and we should still have the results of his labours before us.

On leaving England, he went to Algiers, where he spent the winter, breaking the monotony of existence in that not very lively city, by excursions into the Northern Sahara. The second winter was occupied in a more protracted journey, the whilom invalid being engaged in a tour in the Sahara beyond the Atlas Mountains, under the escort of a small troop of soldiers kindly furnished by Marshal Randon. On his return to England, this journey furnished the theme for his first important literary work, "The Great Sahara; Wanderings South of the Atlas Mountains." In this book he describes a country, the greater portion of which had never before been trodden by any European traveller. The oases of the desert he describes as occupied by the descendants of the ancient Numidians, who although surrounded by hordes of fierce Arabs, have succeeded in preserving intact their language and municipal institutions.

The winter of 1856-7, Dr. Tristram spent in the Mediterranean, in a friend's yacht, and in the following spring paid his first visit to the Holy Land. On this occasion he followed the usual route, but he saw enough to lead him to believe that exploration had not yet made its final discovery, and that besides the identification of disputed localities, much was yet to be learnt respecting the natural history and physical features of this most interesting land.

On the conclusion of his tour through Palestine, Dr. Tristram returned to England, and remained there for

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some years, being collated Master of Greatham Hospital on the death of the Hon. Augustus Barrington. Like many more of the charities of this country, the hospital was in need of reform, and one of the early works of the new master, was the submission to the Court of Chancery of an enlarged scheme for its management. The Court approved of the scheme, by means of which the benefits of the charity had been extended, and its funds more economically expended.

The climate of England again had its effect on Dr. Tristram, and steadily failing health rendered it advisable that the winter of 1863 should be spent among softer winds and beneath bluer skies. This time he set out with a clearly defined purpose of valuable work, his purpose being to ascertain such facts concerning the geology, natural history, and other branches of the physical features of the Holy Land as would give material for a work in illustration of the Scriptures. He arrived at Beyrout at rather an unfortunate time, the excitement caused by the disturbances between the Druses and the Christians not having quite subsided. However, the lives of Dr. Tristram and his friends were not endangered, and they went on their way along the sea coast towards Jerusalem, passing through Syrian villages, and stopping for the winter on the borders of the Dead Sea. Nearly ten months were spent in this wild and lonely region, the desolation of the surroundings heightened by their terrible Biblical associations. Of this dreadful solitude no adequate idea can be expressed by words. Of the sea itself the Arabs have a tradition that no one can venture upon it and live. This, however, is incorrect, for Lieutenant Lynch, the American traveller, and others have sailed upon its heavy lifeless waters. Mr. Rae Wilson writes that "No language of the most eloquent writer can give a proper description of the mournful devastation which reigns in this devoted region from the curses denounced against it, or express the solemn horror which the scene is calculated to inspire. This particular country must be visited in order to be believed to be as described, strikingly monumental of, the tremendous wrath of Almighty God, and held up as an everlasting warning to mankind." Dr. Tristram's object in remaining so long on the banks of the lake, was to examine the geology and natural history of the country, and particularly the basin of the Dead Sea, and the district east of the Jordan. He returned to England in 1864, and in the following year the results of his observations were

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published in "The Land of Israel," a valuable contribution to our Scriptural literature. His conclusions as to the inspiration of the Bible he sums up as follows: "While on matters of science the inspired writers speak in the ordinary language of their times (the only language which could have been understood), I can bear testimony to the minute truth of innumerable incidental allusions in Holy Writ to the facts of nature, of climate, of geographical positions, corroborations of Scripture, which though trifling in themselves, reach to minute details, that prove the writers to have lived when and where they are asserted to have lived, which attest their scrupulous accuracy in recording what they saw and observed around them, and which, therefore, must increase our confidence in their veracity, when we cannot have the means of testing it, and can find no discrepancies between their geographical and physical statements, and the evidence of present facts."

Another work arising out of his two visits to the Holy Land, was "The Natural History of the Bible," a review of the physical geography, geology and meteorology of Palestine, with a description of every animal and plant mentioned in Scripture. In this volume, too, he finds the facts of Scripture corroborated by scientific knowledge of the present day. "Scenes in the East" fills up the list of Dr. Tristram's more important works, and the title is a sufficient clue to its contents.

In 1868 he was elected a Fellow of the Royal Society, and in the same year received the degree of LL.D. from the University of Edinburgh. In 1870 he was collated to an honorary canonry in Durham Cathedral. He has always taken an active interest in promoting exploration in Palestine, and in the work of the Church Missionary Society.

S. B. Bancroft.

FEW actors have served such an apprenticeship to their profession as the gentleman whose name heads this page. Commencing at the lowest rung of the ladder—as all must do who wish to be masters of detail—he, in a very few years, had mounted from grade to grade, had deserted

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the provincial stage for the metropolitan boards, and had achieved the individuality which is necessary to give an artist a firm footing.

Born in London on the 14th of May, 1841, Mr. Bancroft did not have any connection with the stage until he was twenty years of age, and had not even taken part in the amateur theatricals which the youth of the present generation so much affect. His first appearance was made at the Theatre Royal, Birmingham, and as we have hinted above, it was not in a leading part. Two years of hard work in country theatres followed, the sort of work that is very pleasant to look back upon, but not so delightful to endure. At the expiration of that time he had made such rapid progress that he was fitted for first and second parts in legitimate drama in such important places as Dublin and Liverpool, and in company with the late G. V. Brooke and Charles Kean. Besides appearing in the "legitimate drama," as it is somewhat absurdly called, he played the very different characters of *Bob Brierly*, *Captain Hawksley*, in the "Ticket of Leave Man," *Monsieur Tourbillon*, *John Mildmay*, *Murphy Maguire*, &c., and in the latter part won unqualified approval from a critical Dublin audience.

In 1845 came the tide which was to lead Mr. Bancroft on to fortune. Miss Marie Wilton, at that time recruiting the company which was to play the famous series of Robertsonian comedies, conceived a favourable opinion of his abilities, and offered him an engagement to play "comedy lead" at the inauguration of the Prince of Wales' Theatre. On the 15th of April, 1865, the opening play, "The Winning Hazard," was produced. Then, in November, came "Society," the first hit of Mr. T. W. Robertson, with Mr. Bancroft as *Sidney Daryl*. After the long run of this successful comedy, came "Ours," in 1866, with Mr. Bancroft as *Hugh Chalcot;* "Caste" followed in 1867, Mr. Bancroft playing *Captain Hawtree;* "Play" in 1868, Mr. Bancroft as *The Chevalier Browne;* "School" in 1869, with the same actor as *Jack Poyntz;* and "Mr. P." in 1870. The success of the series, and the admirable acting of the company which in great measure led to it, are too recent to require further mention. Mr. Bancroft, besides the aid which he gave by his personal appearance on the stage, was responsible for much of the smoothness with which every representation was carried out. Having married Miss Marie Wilton in 1867, much of his attention was naturally given to the art of stage management. From beginning to end of the reign of Mr. and Mrs. Bancroft, at the Prince of

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Wales's, the most captious critic could find little fault with the stage accessories.

After the death of Mr. Robertson, in 1871, the management resorted to the revival of various comedies. Lord Lytton's "Money" was produced in May, 1872, and had a run of 206 nights. Such a run would not be considered unusual now, but that was before the thousand nights' run of "Our Boys." In this play Mr. Bancroft took the part of *Sir Frederick Blount.* Although his performance was successful, it was completely outshone by his *Joseph Surface*, in "The School for Scandal," which came next in order. Later assumptions have been *Triplet*, in "Masks and Faces;" *Sir George Ormond*, in "Peril;" *Dazzle*, in "London Assurance;" *Blenkinsop*, in "An Unequal Match;" and *Count Orloff*, in "Diplomacy." At the present time, Mr. and Mrs. Bancroft are reproducing "School," at the Haymarket.

It was no easy task in many of Mr. Robertson's plays to give a distinct individuality to each of the characters which Mr. Bancroft impersonated, but while preserving the typical resemblance the author had bestowed, he succeeded in making them so unlike each other in finish as in outline, as to fairly entitle the use of the term "creation" to every assumption.

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